

GAEKWAD'S ORIENTAL SERIES.

Published under the Authority
of the Government of His
Highness the Maharaja
Gaekwad of Baroda.

GENERAL EDITOR

B. BHATTACHARYYA, M. A., Ph. D.,

No. 1

कविश्रीराजशेखरकृता

काव्यमीमांसा

First edition, 1916

800 copies

Second edition, 1924

1000 copies

Third edition, 1934

3000 copies

KĀVYAMĪMĀMSĀ

OF

RĀJĀŚĒKHARA

EDITED BY

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AND

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ŚRAUTA PANDIT, ORIENTAL INSTITUTE, BARODA

Third Edition.

1934

ORIENTAL INSTITUTE

BARODA

Printed by Ramchandra Yesu Shedge, at the Nitya Sagar Press,
26 29, Kolbhat Lane, Bombay.

Published by Benoytosh Bhattacharyya, Director, Oriental Institute on behalf
of the Government of His Highness the Maharaja Gaekwad of Baroda,
at the Oriental Institute, Baroda.

Price Rs 2 0-0

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Preface to the Third Edition.

The third revised and enlarged edition of the *Kavyamīmāṃsā* of the celebrated author Rājasēkhara, published as No 1 of the Gaekwad's Oriental Series is now presented to the public. The *Kavyamīmāṃsā* with which the Gaekwad's Oriental Series was inaugurated in 1916, has proved to be popular with scholars as also with Universities, many of them prescribing the work as a text-book. The first edition was exhausted in 1924, and the second in 1933, and the third is going forward with several new features which, the present editor believes, will enhance its usefulness for scholars and students alike.

The text of the present edition is once more collated with MS. No 6065 of the Oriental Institute Baroda which is a transcript of the original paper MS preserved in the Wadī Paṛśvanāthas temple at Pattan. This MS is marked B in the previous editions. Quotations from the *Kāvyamīmāṃsā* in later works have been carefully compared with the text and this has enabled the present editor to suggest several correct readings of obscure and incorrect words which had crept into the previous editions. Emendations such as these have been added to the text in square brackets.

Another noteworthy feature of this edition, to which attention of readers may be drawn, consists of the elaborate and exhaustive notes on words and passages of the *Kavyamīmāṃsā* which have a bearing on the past history and culture of India. It is hoped that with the help of these notes it will be possible for students to appreciate the remarkable scholarship of Rājasēkhara more fully and more comprehensively.

Among the *apparatus criticus* added to this edition, mention may be made of a list of earlier works which Rājasēkhara utilized as source books in preparing the *Kavyamīmāṃsā*. This has been given in an Appendix to this edition. In another Appendix identifications have been given of 212 geographical names mentioned in the *Kavyamīmāṃsā*. Many of these geographical names have been treated in Cunningham's *Ancient Geography of India*, and the *Geographical Dictionary of Ancient and Modern India*.

by N. L. Dey. These two works form the background of this Appendix and no references have been given while dealing with the identifications proposed therein, unless I had reasons to differ from them.

In preparing this edition, I have received help from various sources, and in this respect, I am particularly indebted to Mahā-mahopādhyāya S. Kuppaswami Shastri, Professor of Sanskrit, Presidency College, Madras who has offered numerous suggestions in emending the text; to Dr. B. Bhattacharyya, the Director of the Oriental Institute Baroda, who revised the press copy and proofs of the whole of the English portion; and to Mr. M. A. Joshi of the Oriental Institute who helped in collation and prepared the press copy of the notes and appendices.

Oriental Institute, Baroda, }
10th July 1934. }

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K. S. RAMASWAMI SASTRI.

Preface to the Second Edition.

The text of the *Kāvya-mīmāṃsā* has been based on two MSS from the Pattan Jain Bhandars, designated A and B

A is a palm-leaf MS belonging to the Bhandar deposited in the Vakhattj's Sheri in Folia Wada. This is the very MS mentioned by Dr Peterson in his 5th Report. The MS is very correct and reliable, but unfortunately it is incomplete and much injured. It is 13"×1½" with 5 lines on a side, and consists of 4-11, 13-25, 29-54 leaves and 8 much injured pieces containing the ends of the 16th and the 17th chapters. The fourth leaf begins with *प्रथमीदप्रियार्थम्* (second chapter page 4 line 2nd), and the 54th leaf ends with *आदेश्य* the beginning of the 13th chapter (page 69 line 2). The first of the 8 much injured leaves begins with *परममुचिपुलोमप्रवृत्तय दानना* (page 88 line 23) and ends with *इत्य देशविभागे सुदानयेन* (page 98 line 8). The MS seems from its writing (which is Brahmanical and not Jain) to have been copied at about the end of the 13th century A D. It is numbered only on the left side with numerical figures. This MS, being old and very correct, has been mainly relied upon as far as available.

B is a part of a paper MS from the Bhandar deposited in the Wadi Parswanaths Temple at Pattan. It is a very beautifully-written old Jain paper MS with numerical signs on the left and letters on the right, to show the pagination. It contains two works (1) *शाम्भारिमाता—कविरहस्य* (leaves 1-31a lines 3) (2) *कविरहस्यति* a commentary on Halayudha's *कविरहस्य* (*कविगुण*) by *रविशर्मा* (31a-lines 4-55). The MS was written, like most of the MSS of this very important Bhandar, in the time of Jīrabhadra sūri, the pontiff of the Kharatara Gacchhā in Śaṃvat 1491 (A D 1434). The writer's colophon runs as follows —
 ॐ नमस्तु देवराजराज्ये ।
 ॐ । शतक मन्थी । ॐ । सवत् १४९१ मघ श्रवण १३ शनी धीतरलगत ॐ धीजिनमसुरि
 निवदारादे भाटगारे शम्भरननन गिरिणि ॥ ॐ ॥ धी । ॐ । धी ॐ । धी । ॐ धी ।
 कव्य-मन्थु । ॐ । धी । ॐ । धी ।

The portion of *Haridharma's Kavirahasyavritti* begins —

not in a good state of preservation.¹ It is a matter for regret that the valuable treasures of this Bhandār—one of the most important Bhandārs—are not accessible even to Jain Sādhus.

The work of editing from such insufficient materials was somewhat difficult, but we have tried our utmost to make the best of the materials that were available, and have ventured to bring to light this important work of a famous writer in Sanskrit literature.

We have to thank the keepers of both these Bhandārs for lending their MSS. and especially Sheth Vādīlāl Hirachand, the keeper of the Bhandār of the Wāḍī Pārśwanāth's temple, for putting at our disposal the rarest MSS. of the Bhandār for publication in the *Gaekwād's Oriental Series*. Our hearty thanks are also due to Pravartaka Kāntivijayaji for helping us in procuring the MSS.

1 The late Mr. Dalal, subsequent to the publication of this book, paid a visit to Jesalmer and collated the text with this palm-leaf MS. Variant readings have been incorporated in the present edition and this MS. is termed as C. It consists of two works (1) काव्यमीमांसा and (2) वदिरहस्य comprising 90 and 74 leaves respectively and is 11" x 2" in size. The colophon of काव्यमीमांसा runs as.—'संवत् १२१६ वर्षे पाट्यान् वदि १ सोमदिने'—B. D.

Introduction to the Third Edition.

A. Rājas'ekhara—the Author.

I. His Time.

Many details are given by the author himself regarding the place and period in which he flourished, and in fact, in this respect, he is more prolific than any other Sanskrit dramatist of ancient times. Rājas'ekhara wrote not less than four dramas and from these we can gather that he was a teacher of the king Nirbhaya-Mahendrapāla, and was patronized by his son Mahīpāla who ruled over the country of Madhyadeśa with its capital at Kanauj. From the Asni inscription dated Vikrama Sam. 974=A. D. 917-918 and the Siyodoni inscription (E. I. Vol. I. p. 171) we can ascertain that the two kings Mahendrapāla and his son Mahīpāla of Kanauj belonged to what is known as the Gurjara Pratihāra dynasty. From historical and archaeological evidences, it has been possible to assign the period 890-908 A. D. to Mahendrapāla, and 910-940 A. D. to his son Mahīpāla with certainty. It is thus probable that Rājas'ekhara belonged to the courts of these two kings, but the major part of his life was spent in the court of Mahendrapāla who is said to be his disciple in all his plays. Mahīpāla (A. D. 910-940) seems to have maintained Rājas'ekhara only in the earlier part of his reign, since the *Bālabhārata* the only drama to be performed in his presence remains incomplete, and appears to be the last composition of the author. It is thus not unreasonable to assign a period of 880-920 A. D. to Rājas'ekhara, the present author.

His connections with Āryakṣemiśvara, the author of the drama *Caṅḍakauśika*, may be found interesting in this connection. It was supposed that Kṣemiśvara belonged to the court of King Mahīpāla (A. D. 974-1026) of the Pala dynasty of Bengal.¹ But from the evidences recorded below, it will be found that he belonged to the court of king Mahīpāla of the Gurjara Pratihāra

¹ Kṣemiśvara speaks of one Mahīpāla as his patron king in the prelude to the *Caṅḍakauśika*. This king did not belong to the Pala dynasty as is sometimes supposed. See R. D. Banerji: *Palas of Bengal*, p. 73 and *Pala chronology* J. B. O. R. S. XIV pp. 512, 518, 519.

dynasty and was a junior contemporary of Rājasekhara; and very probably joined the court of king Mahīpāla after the death of Rājasekhara.

There are good reasons to identify the Mahīpāla of Kṣemiśvara with the king Mahīpāla of the Gurjara Pratihāra dynasty. Kṣemiśvara mentions that Mahīpāla defeated Karṇāṭas, and thus followed Candragupta Maurya of old in his foot-steps, who uprooted the Nandas with the lead of Cānakya.¹ This, in all probability, alludes to the incidents to which a reference has been made in the Cambay Plates of Govinda IV and the Khajuraho inscription (E. I. Vol. VII, pp. 26-47). From these we learn that the Rāṣṭrakuṭa king Indra III (c. 915-917) defeated king Mahīpāla of Kanauj in battle, and that the latter had great difficulties in regaining his throne; he could succeed only through the kind offices of one Chandēlla king Harṣadeva. Ārya Kṣemiśvara apparently alludes to this victory of his patron king over the Rāṣṭrakuṭas with the help of the Chandēlla king, and rightly compares this with the victory obtained over the Nandas by Candragupta through the assistance of Cānakya.² But it may, however, be noticed that this incident is not alluded to³ by Rājasekhara, and this fact makes it probable that the fight with the Rāṣṭrakuṭas took place much later in Mahīpāla's reign. On the other hand, Kṣemiśvara who mentions this incident in his drama, in all probability belonged to the court of Mahīpāla when Rājasekhara was either dead or no longer there.

There are further literary evidences in support of the period 880-920 A. D. assigned to Rājasekhara. Ānandavardhana who flourished in a period between 857-884 A. D. is quoted by Rājasekhara,⁴ while Rājasekhara is quoted by Somadeva,⁵ Soḍhala⁶ and Abhinavagupta⁶ who flourished in the later half of the 10th century.

1 यः संश्लिष्य प्रहृतिगदनामार्सेनाणयनीनि विस्वा नन्दान् पुमुमनगर चन्द्रपुत्रो विगाव ।
कर्णाटसं ध्रुवपुगनानय कानेव इन्दु दोर्दण्डः स पुनरभवच्छीनदीपाब्देव ॥

Candakaus'ika. I

2 See J. O. R. Madras, VI, pp. 191-198.

3 See Kāvya-mīmāṃsā, p. 16.

4 See Yas'astilakacampū. IV. II. p. 113.

5 See Udayasundari Kathā, VIII.

6 See Abhinavabhāratī, p. 42. G.O.S. ed.

II. *His Works.*

Rājasekhara himself informs us in his prelude to the Bālārāmāyaṇa that he composed six works. While replying to his critics who alleged that his drama was abnormally lengthy, he incidentally requests his readers to peruse the six works already composed by him in case there was any virtue in them.¹ From this statement it would appear that Rājasekhara composed six works already before his Bālārāmāyaṇa was taken up in hand.

Prof. Sten Konow² believes that the Karpūramañjarī was his first composition on the ground that it was staged at the request of his wife Avantisundarī, which is rather unusual since all others were performed at the request of his patron kings. This is further strengthened by the fact that it was composed at a time when he had attained the position of a Kavirāja or a prince among poets.³

The Viddhasālabhañjikā and the Bālārāmāyaṇa must have been composed afterwards when the author gained greater reputation and maturity. The Bālabhārata probably was his last work, since it is found to be incomplete in two acts instead of the usual five or more, and since the Bharatavākya showing the completion of the drama is absent.

To these four works, we have to add two more, namely, the present work Kāvya-mīmāṃsā and the Haravilāsakāvya, the existence of which is borne out through quotations made in later works.⁴

According to his own admission, the Kāvya-mīmāṃsā was projected by Rājasekhara in 18 lengthy Adhikaranas each containing several Adhyāyas; but unfortunately, the whole of this work is not found except the first, the Kavirahasya. It will be

1 वृत्ते नः शोभति दोषं महदिति सुमतिर्बालरामायणेऽस्मिन्
प्रदम्बोज्जी पदीवालिह् मणितिगुणो विपत्ते वा नरोति ।
ममति स्वति सुम्य भव पठनरुचिर्दिदि नः पद्म प्रबन्धान्
नेवे चेतिमार्त्तं नटवद्वरने अवेरा वाच्यवन्था ॥

Bālārāmāyaṇa I. 12.

2 Karpūramañjarī, Harvard Oriental Series edl. p. 184.

3 *Ibid.* 1-9.

4 Hemacandra's Kāvyaśus'āsana pp. 334-335; Ujjvaladatta II. 23.

rather difficult to declare that Rājasekhara left both the works Bālabhārata and Kāvya-mīmāṃsā unfinished. We would rather have to assume that at least the Kāvya-mīmāṃsā was completed by him, since he refers frequently to the subject matter of subsequent chapters in the earlier portion of the Kavirahasya.¹ In that case, the probability that the Bālabhārata was his last work, will be great.

If that be so, we are inclined to believe that the Kāvya-mīmāṃsā was composed at a time when his three dramas were already in existence, and this is corroborated by the fact that the Kāvya-mīmāṃsā contains numerous quotations from only two of his Sanskrit dramas, namely the Bālarāmāyana and the Viddhasālahaṅgikā.²

The case of the Haravilāsa, however, is somewhat different, and we can understand from stray quotations in later works that it was a Mahākāvya, and probably, was composed before any of his dramas were written. In this connection it is interesting to note that if an author wants to attain the position of a Kavirāja, he has first to pass through the stage of a Mahākavi, or in other words, he has first to write a Mahākāvya³ before he is able to handle more sublime themes and thereby attain the position of a Kavirāja (see the names of 10 stages of a poet, *infra*, text, p. 19).

From the above, it will be patent that only four works were in existence at the time when his Bālarāmāyana was composed, and not six, as mentioned by the author. But since Rājasekhara mentions six, we are led to assume that at the time of writing, he may have taken into account two of his projected works, namely, the Kāvya-mīmāṃsā and the Bālabhārata.

Now, the question arises as to whether Rājasekhara wrote any other work besides the six already known. The later anthologies do not mention or quote from any other work of Rājasekhara

1. See Kāvya-mīmāṃsā: p. 3. l. 10. अलङ्कारव्याख्यानन्तु पुरस्ताद् । p. 10. l. 5. रीत्यस्तिस्रस्तान्तु पुरस्ताद् । p. 11. l. 10. समीपनिषदिके बह्यामः । etc.

2. The Nandi verse of the Bālabhārata (ये सीमन्तित्) may have been taken from the Kāvya-mīmāṃsā, p. 71.

3. शोण्यतरप्रबन्धे प्रसीधः स महाकविः । यस्तु तत्र तत्र भाषाविशेषे वेदु वेदु प्रबन्धेषु तस्मिन्निष्ठस्य रसे स्वतंत्रः स कविराजः । Kāvya-mīmāṃsā, p. 19

besides the six already referred to.¹ In this connection attention of scholars may be drawn to a statement made by Rājaśekhara at the end of the 17th chapter of the Kāvya-mīmāṃsā, to the effect that if more information is needed on the subject of world geography, a reference should be made to his Bhuvanakośa.² This has led some to conclude that Rājaśekhara wrote a separate work called the Bhuvanakośa besides the six already known.

But this does not seem to be correct. The Bhuvanakośa here mentioned is the title of the 19th or the last chapter of the 1st Adhikarana, and this chapter along with the other 17 Adhikaranas is entirely lost. If a reference is made to the list of subjects given in the first chapter of the Kavirahasya,³ it will be readily observed that Bhuvanakośa is the title of the last chapter of the first Adhikaraṇa which the author names as Kavirahasya.

It may, however, be suggested that the portion of the Kāvya-mīmāṃsā beginning from the 19th chapter of the 1st Adhikarana to the end was never written, and that he did not live to complete his encyclopaedic work. If this position is accepted we may hope to find one day the missing acts of the Bālabhārata from some of the still undiscovered MSS. Libraries, for it is hardly possible that our author would leave two of his works unfinished. It may be possible in modern days, but it was not so at least in ancient days.

B. The Kāvya-mīmāṃsā.

I. Significance of the subject matter.

The 7th and the 8th centuries of the Christian era in India was a period of feverish literary activity. In this period stalwarts of literature were busy in writing comprehensive works in order to reduce the different branches of study into a system. This period saw the birth of Uddyotakara, Kumārila and S'aṅkarācārya, the writers, famous for their philosophical and polemical works in Hinduism. While, on the other hand, in the field of Buddhism we

1. Many verses quoted in the anthologies may be traced out in his extant dramas and others probably belong to his lost work Haraviḷāsa.

2. इत्य देवनिर्वागो मुद्रामात्रेण स्यत्रि' सुधियाम् । यन्तु त्रिवीष्यधिक पदयत्तु मङ्गलनचोदमसौ ॥

3. देवकीलविनाय', सुवतकोशः इति कविरहस्यं प्रथममधिकरणनित्यादि.

notice' the towering' figures of Dharmakīrti, Śāntarakṣita and Kamalaśīla. This period was immediately preceding the period in which Rājasekhara was born and flourished, and it is very unlikely that he would not be influenced by the endeavours of his predecessors in writing a comprehensive work and reduce the Alaṅkāra literature to a system. The time was also not unripe for such an attempt. Round the classical work of Bharata, already had grown a considerable literature which was enriched with the contributions of Bhāmaha, Daṇḍin, Rudraṭa and Ānandavardhana. Such a rich material on the one hand pressing for a comprehensive review, and the comprehensive works of the philosophical systems on the other, must have created an enthusiasm in the mind of Rājasekhara and actuated him to make an attempt to reduce the Alaṅkāra literature to a system by writing an encyclopædic work like the present one—the Kāvya-mīmāṃsā—which was to treat the different methods of poetics and the schools of literary criticism, with a view to put everything on a thoroughly scientific basis. In doing so, he not only followed in the footsteps of Kautilya and Vātsyāyana, in arranging the subject-matter, but also the great authors of Dharmamīmāṃsā and Brahmanimāṃsā; and this is evident from the very title of his work, the Kāvya-mīmāṃsā. He also ascribes to his Kāvya-mīmāṃsā, a divine origin following in the wake of other great systems, and gives for the first time a legendary list of succession of Gurus and disciples, and of the progenitors of the different branches of the science of poetics.

The division of his subject-matter in eighteen branches like the eighteen points of law is not only novel but also interesting and systematic. In this, however, Rājasekhara was forestalled to a certain extent by Rudraṭa,¹ but nevertheless his classification is much fuller and much more exhaustive. Rudraṭa, for instance, had no knowledge of such branches as Vainodika, Aupaṇiṣadika, etc. which were Rājasekhara's own. The Aupaṇiṣadika chapter occurs also in the Arthaśāstra and the Kāmasūtra, and this may have induced the present author to include a chapter on Aupaṇiṣadika in his Alaṅkāra work, giving directions to dullards as to how through Mantras and such other mystic means one may attain poetical eminence, when natural gifts are entirely wanting.

1. See *Infra* Notes. pp. 123-124

Nevertheless marked similarity also is noticeable in the method of treatment here with that of Kautilya and Vātsyāyana. For instance, the full list of subjects, treated of in the Arthaśāstra and the Kāmasūtra, appears at the end of the first chapter and here, likewise it is given at the end of the first chapter S'āstra-saṅgraha. It is a matter of regret, however, that all MSS. of the text do not contain the full list of subjects treated in all the eighteen Adhikaraṇas; instead, we find the list complete only for the first Adhikaraṇa or Kavirahasya with the significant remark इत्यदि at the end.

Since the whole work in eighteen Adhikaranas is not found, it is very difficult to understand the working of the author's mind in the commencement of the Kāvya-mīmāṃsā; but from the imperfect materials thus at our command, it can be asserted, somewhat hesitatingly, that the first three Adhyāyās or chapters of the first Adhikaraṇa are intended by the author to serve as a general introduction to the whole work of the Kāvya-mīmāṃsā in eighteen Adhikaraṇas. The first Adhikaraṇa or the Kavirahasya under the circumstances begins from the fourth Adhyāya.

In the first of the three Adhyāyas, the author treats of the origin of the science of poetics, and gives a comprehensive list of subjects included therein. In the second Adhyāya, he makes an attempt to determine the exact position of the science of poetics in relation to the Vedas and post-Vedic literature, and declares that the science dealt with by him should be regarded as the seventh Vedāṅga and the fifteenth Vidyāsthāna. It is well known that the Vedāṅgas in Sanskrit literature are six in number, and the number of sciences has been fixed at fourteen, and in none of these lists the science of poetics is included. In support of his contention, Rājasekhara goes on to say that the science of poetics has the function of correctly interpreting the Vedic texts, and thus serves the purpose of an auxilliary to the Vedas in the same way as the other Vedāṅgas. He further asserts that the function of the fourteen Vidyāsthānas, is to impart the knowledge of the Dharma and Artha, and since from the science of poetics or Kāvya-vidyā the same result is obtained, it should also be regarded as one of the Vidyāsthānas, and should not be distinguished from the other fourteen sciences.

Rājasekhara goes a step further and declares that the science of poetics leads the way to emancipation or Mokṣa, and as such its status is not different from the six systems of philosophy. In the third or the last Adhyāya of the introduction, Rājasekhara shows how emancipation can be obtained by poets and how they can experience immense bliss and freedom from worldly troubles, through the correct understanding of the Sāhityavidyā and Kāvya-puruṣa, which are primarily designed for the emancipation of man. The systems of philosophy advocate the real knowledge of Dharma or Brahman as means of obtaining salvation; even so, the correct knowledge of Kāvya-puruṣa, the son of Brahman and Sarasvatī, leads to the realisation of Brahman and the consequential emancipation from the chain of existence.

To return to the subject matter, the third chapter treats of the origin of the Kāvya-puruṣa, his connection with Kavi, Vālmiki and Vyāsa, his marriage with Sāhityavidyā, his wanderings with her throughout India, the creation of *Vṛttis*, *Pravṛttis* and *Ritis* at different places and the resolve of the couple to reside permanently in the minds of poets. While concluding the chapter, the author declares that those poets who become immortal by virtue of their compositions enjoy eternal bliss in heaven in a divine form; and those who can realise the Kāvya-puruṣa, obtain emancipation both here and hereafter.¹

As has been said already, the subject-matter of the first Adhikaraṇa or the Kavirahasya commences from the fourth chapter and may be sub-divided under three broad heads: (1) the equipments necessary for a poet, (2) the rules to be observed by him, (3) and the methods harmful to him. The first subject is treated of in six chapters (4-9) where such topics as Padavākya-vivēka, Pāṭhapatīṣṭhā, Kāvya-arthayoni, and Arthavyāpti are dealt with.

The second subject as stated above is covered by the tenth chapter which is one of the most interesting chapters of the Kavirahasya. This chapter commences with the remark² that

1. Cf. हयोद्य बविलोकस्वर्गमर्गं तमवल्पयेताम् । यत्र वाच्यमयेन सृष्टिण मर्लमधिकमन्तो दिष्येन देदेन कवच आस्वत्सं मोदन्ते ।

इत्येव वाच्यपुरुषः पुरा सृष्टः स्वर्गमुवा । एव विमज्य जानानः प्रेय भेद च नन्दति ॥ p. 10.

2. Cf. एतन्मयी धनेरर्थेभ्युत्पन्नमनाः बनेः । दुर्गमेष्टी मनेमार्गे कुण्डिना न सारस्वती ॥
सूरीतिषोपनिषद् काव्यत्रियाये प्रथमेन । p. 42.

when a poet is armed with all the equipments necessary as pointed out previously, he may commence to write and while doing so, observe certain rules of discipline. Thereafter, in the same chapter the routine to be followed by a poet for all the twenty four hours is given along with certain secret hints, which may be found very instructive. Among others, this chapter lays down that (i) a poet should not read his composition to others so long as it is in an incomplete stage; (ii) he should not be vain on account of his good composition; (iii) he should obtain the opinion of his superiors on his own composition before publication; (iv) he should not create an enmity with impostrous poets (v) and he should prepare several transcripts of his composition as soon as final touches had been given.

At the end, the author lays down special rules to be observed by a king when he himself happens to be either a poet or a patron of the men of letters.

The third subject is dealt with in eight chapters (11-18) where the author enumerates various methods considered to be definitely injurious to the reputation of a poet, and gives copious instances to illustrate his view-point. This part deals with plagiarism, conventions of ancient poets, Indian geography and the geography of the world, ancient methods of description of incidents, places and men, computation of time, and seasonal changes. While concluding, the author reminds his readers that the methods adopted by ancient writers are the best and should be adhered to, while modern methods which run counter to the usage established by the ancients' should be abandoned. How immensely helpful these hints are, can be realized only too well by one who can detect the unruly tendencies in modern literature in the extreme pursuit of the phantom of realistic art!

II. Historical Data.

As has been shown already, the contributions of the *Kāvya-mīmāṃsā* to the elucidation of the cultural history of India, are many and varied. No less important are its contributions to the political history of Medieval India. While illustrating the

1. *Cf.* देवेषु पदाकाराणां व्यवहारो दूरवर्ते सरूपस्य । तत्र दृष्टा कवीदात्मविरहनिद्रा प्रयाग नः ॥ p. 111.
अनुपपन्नानुपपन्न भूषण दूरवर्ते । सावधानस्य च कवेर्दृष्टा भूषणवर्ते ॥ p. 112.

different topics of the *Kāvya-mīmāṃsā*, *Rājasékhara* cites examples and verses from earlier works, which throw a flood of light on the problems of political history. And, here, it is proposed to give a few examples which definitely show that the *Kāvya-mīmāṃsā* is able to help historical studies.

The verse दत्ता रुद्रपतिः etc. occurs on p. 47 of this work, and this is given manifestly as an example of *Muktaka* or a detached verse. But the verse alludes to a very important historical fact. On information obtained from this verse and other sources such as the fragments of the *Devicandragupta*¹ of *Viśakhadatta*, the *Sañjan Copper-plates of Amoghavarṣa*² I, (A. D. 873), *Bāna's Harṣacarita*,³ *S'ringāraprakāśa*⁴ of *Bhoja*, the *Cambay plate of Govinda*⁵ IV, the *Nāṭyadarpana* of *Rāmacandra* and *Guṇacandra*,⁶ scholars have come to certain conclusions regarding the history of the Gupta period, and these may be summarised as follows. There was a king called *Rāmagupta* who succeeded his father *Samudragupta* and preceded his brother *Candragupta II*, and ruled for a short time. *Dhruvadevi* was the queen of *Rāmagupta* originally. This king encountered a certain *Khasa* or *S'aka* king in the *Himālayas* and was defeated. He saved himself and his kingdom by entering into an ignominious treaty with the victor. According to the terms of the treaty he was to surrender his queen *Dhruvadevi* to the *Khasa* or *S'aka* king in return for the liberty of himself and his kingdom. The humiliating treaty enraged his brother *Candragupta*, who, disguised himself as *Queen Dhruvadevi*, went to the enemies' camp at *Alipura* and killed the *Khasa* or *S'aka* king. On his return, he killed his brother *Rāmagupta* also and married his widowed queen *Dhruvadevi*.

There is a general agreement amongst scholars regarding the historical facts just mentioned, but on certain details there still rages a great controversy. The controversy centres round the

1. Portions from this drama are found quoted in the *S'ringāraprakāśa* and the *Nāṭyadarpana* (G. O. S. ed.).

2. E. I. Vol. XVIII p. 248.

3. अरि(लि)पुरे च परबलवक्रानुक्तं कामिनीविद्युत्प्रसन्नदुःखः शकपतिमहाशयम् ।

4. खडिगनिद्रुहचन्द्रयुगः शशोः रक्तधावारः अलिपुरः शकपतिविधासगमः ।

5. E. I. Vol. VII, p. 36.

6. G. O. S. ed.

name of Khasādhipati or S'akādhipati, his identity and the identification of his capital Alipura, the author of the verse in question, and the king to whom it is addressed.

The verse in question makes it clear that the engagement between the Gupta and Khasa kings took place in the Himālayan region, and thus it can be said that Alipura, the capital of the Khasa or S'aka king, was situated somewhere in the Himālayas.

Moreover, according to Rājasēkhara's version the victor is called the Khasādhipati, and the Gupta king is named as S'armagupta or Senagupta instead of S'akādhipati and Rāmagupta obtained from sources other than the Kāvya-mīmāṃsā.

There seems to be an agreement at least on one point, namely, that the S'aka or Khasa king referred to in the passage in question, should represent a Kushāna king of the Punjab but not a S'aka Satrap of either Malwa or Mathura. But in this connection, attention of scholars is required to be invited to the form Khasādhipati as recorded in the Kāvya-mīmāṃsā. This particular word means a king of the Khasas or the Khasa tribes the existence of which is made well-known by the Rājatarāṅginī of Kalhana. Sir Aurel Stein located the tribe in the widely distributed regions of the western Himālayas flanking the boundaries of Kashmir with their capital at Rajspuri also known as Khasālaya or Khasāli. The Khasas before the fifth century A. D. became very powerful and seized the kingdom of Kashmir and ruled over it.¹ Is it not possible to identify this Alipura with Khasāli, the capital of the Khasas?

Let us now discuss the question regarding the identity of the person to whom the verse in question is addressed. Various scholars have advanced different opinions, and let us examine them in detail and make an attempt to discover whether any finality can be reached. A clue to this vexed question is, however, supplied by the verse itself in its fourth line: *कीदन्दे तत्र कर्तिकेयनगरस्त्रीणां गणं दीनेयः ।*

In interpreting this line Prof. Altekar² has fallen into the regrettable error of taking the word Kārttikeya in the vocative and in assuming that the verse is addressed to Kārttikoya who is obviously the Kumāragupta I of the Gupta dynasty.

1. M. A. Stein *Rājatarāṅgī translation*. Vol. I. 317.

2. J. B. O. R. S. Vol. xiv p. 223.

Mr. K. P. Jayaswal disagrees¹ with the above and points out that the word Kārttikeya goes with the word Nagara, and adds that "no poet would have mentioned so irreverently about Kumāragupta's own mother to him."

Against this, it may be pointed out that the verse does not show any irreverence on the part of the poet whose business obviously is to eulogise his patron king Kumāragupta or Skandagupta of the Gupta dynasty. For, the weakness of Rāmagupta was already made known by Candragupta, also by Dhruvadevi who discarded her worthless husband and married his brother. Moreover, the descendants of the Gupta dynasty out of disrespect for Rāmagupta never mentioned him in the inscriptions as one of their ancestors. Dr. D. R. Bhandarkar who discussed the question later on,² is disposed to agree with Mr. Jayaswal in considering the word Kārttikeyanagara as the name of a town, and identified it with the ancient village of Vaijanātha in Almora District U. P. on the authority of the Pāṇḍukeśvara copper plate and the Tāleśvara charters.³ Dr. Bhandarkar believes, however, that the verse is addressed to Candragupta, though he is not named expressly therein.

If this position is accepted, Mr. Jayaswal's objection of showing irreverence to Kumāragupta's mother or Dhruvadevi is set at rest. Prof. V. V. Mirashi,⁴ however, remarks that the view held by Dr. Bhandarkar is hardly convincing, because the verse quoted here is a Mukta or a detached stanza which should not only be complete in itself but also contain the name of the king addressed to. He, thus, commits the same mistake as Prof. Altekar, and takes the word Kārttikeya in the vocative, but advances the new theory that the word stands for the king Mahipāla of the Gurjara Pratihāra dynasty, the patron of Rājasekhara. In support of this, he further adds that Kṣēmiśvara in the Bharatavākya of his drama Caṇḍakaūsika similarly calls his patron Mahipāla as

1. J. B. O. R. S. Vol. XVIII, p. 20.

2. Malaviya Commemoration Volume, p. 194.

3. I. A. XXV, 178, and E. I. Vol. XIII, pp. 115-118.

4. I. A. 1932, p. 201.

Kārttikeya.¹ According to him the verse, in question, was either Rājasekhara's own or a composition of one of his contemporaries in the court of the king Mahīpāla which he inserted in his *Kāvya-mīmāṃsā*.

Against Prof. Mirashi's theory, it may be pointed out that if the word *Kārttikeya* is taken out, the word *Nagarastrīṇām* will have to be taken as a separate and independent word. No poet, howsoever dull, would ever think of saying that the fame of a king was sung by women of the town and afterwards would leave the name of the particular town undisclosed. Nor does it seem reasonable to suppose the poet to be so particular as to exclude the village-women from participating in the praising or singing campaign, by specially naming the women of the town. It is not also possible to suppose that it is the women of the towns who took part in singing eulogies, while the village-women refrained from doing so! The expression *स्त्रीणां गणैः* is sufficient to include all women, both of towns and villages, and why should it be necessary to qualify *स्त्रीणां* with the word *नगर* which reduces the value of the eulogy?

It is not also correct to assume that the *Muktaka* verse which should be complete in itself should also contain the name of the person to whom the *Muktaka* is addressed. On the same page 47, there are five other examples of *Muktaka* verse, and in none of these there is any mention of the name of the person addressed to.

Under the circumstances we can only confirm the view of Messrs. Jayaswal and Bhandarkar both of whom rightly take *Kārttikeyanagara* as one word and identify it with the place where Rāmagupta first sustained a defeat, and later, the Khasa king was killed by Candragupta II in whose praise the verse in question is composed. Accordingly, the last lines of the verse, in question, may be translated thus:

"Your fame is sung today by the women of the *Karttikeyanagara* in the same *Himālayas* which is resonant with the singing of the *Kinnaras* living in the hollows of spacious caves."

1. येनादिदय प्रयोगे पद्यसु कर्तृणा नारदस्यास्य हर्षात्
 मन्मथस्यारोहेण प्रतिदिनमहृदा राशयः सम्प्रवृत्ताः ।
 तस्य हृदयप्रभृतेः प्रमत्त जगदिदं कार्तिकेयस्य स्त्रीभिः
 पारे क्षीरसहस्रिभ्योरेण कविदशना सार्धनयेनरेण ॥

From the foregoing discussion, it is easy to discover that the verse in question is addressed to Candragupta Vikramāditya by a contemporary poet, and is quoted by Rājasekhara in his *Kāvya-mīmāṃsā*.

The second marriage of Dhruvadevi with Candragupta is also to be taken as a settled historical fact, on the authority of the Saūjan¹ copper plate of Amoghavarṣa I and the Cambay² plate of Govinda IV.

Two more verses are quoted by Rājasekhara on pp. 60-61 of the *Kāvya-mīmāṃsā*, which throw a flood of light on the vexed question of the date of Kālidāsa. The verses in question record a conversation between a king and his messenger. Identical verses are subsequently quoted by Bhoja in his *Śṛṅgāraprakāśa* with the remark that here the king represents Vikramāditya and the messenger, Kālidāsa.³ The verses in question refer to a message, conveyed by Kālidāsa from the king of Kuntala to Vikramāditya who approves of the request made by the Kuntala king. Tradition ascribes to Kālidāsa a work called the *Kuntaleśvaradūtya*, and as the subject-matter of the verses quoted here relates to the diplomatic communications of the king of Kuntala, it is not unreasonable to suppose that the verses belonged to the now lost work *Kuntaleśvaradūtya* of Kālidāsa. A verse from the same work quoted in the *Aucityavicāraśarā* by Kṣemendra refers to the fact that Kālidāsa as an envoy of Vikramāditya was not respected in the court of the Kuntala king who made him sit on the ground and did not offer a seat.⁴ It thus transpires that Kālidāsa was sent as an envoy to the court of the Kuntala king Prthvīśena Vākātaka, a subordinate of the Gupta kings, by Candragupta II Vikramāditya and that on account of Kālidāsa's mediation friendly relations were established between the two royal houses. This embassy further helps us in fixing a suitable date for Kālidāsa, and once for all ends the controversy regarding his time, raging

¹ इत्या ध्यातमेव राज्यमहरत्नेषु च दीनस्तथा रथ कोटिमलेऽवतलिक वयो दाता स तुमान्वयः ॥
E. I. Vol. XVIII, p. 248

² सामर्थ्ये सति निन्दिता प्रविक्षिता नेवामने दूरता ननुजीयमानारिभिः कुचरितैरावतिन नायतः ।
शोभाशोचनपदाश्च न च भिवा देशाज्यमहीरुणं लागेनासमसाहसैश्च युवनैः वः साहमाहोऽभवत् ॥

E. I. Vol. VII, p. 36.

³ See *infra*, Notes, p. 215.

⁴ *Ibid.*

for the last fifty years or more, in which celebrated scholars have taken part. Kālidāsa must be a contemporary of Candragupta Vikramāditya and the Vākātaka Prthvisena, and thus he should be assigned a period corresponding to the last quarter of the fourth century A. D.¹

While mentioning the four boundaries of the city of Kanauj, the capital of his patron kings Mahendrapāla and Mahīpāla, Rājasekhara clears up several topographical problems connected with the city, and helps us in identifying certain well-known names of places, identifications of which were open to doubt for a long time. On page 94 he mentions four places: Vāmanasvāmi, Gādhipura, Kālapriya and Brahmaśilā, and all of them seem to be situated in the four directions of the city of Kanauj. Thus, we can understand that these four well-known places in literature were the suburbs of the city of Kanauj. For further details the attention of readers is invited to the page 243, of the explanatory notes appended to this edition.

III. *The Geography of Bhāratavarṣa.*

Rājasekhara's fondness for geography is borne out by the numerous references to geographical names mentioned in his works, and the ancient notions regarding world geography find a lucid expression in these productions. He gives geographical references in abundance, particularly in two works, namely, the Bālarāmāyāna and the Kāvya-mīmāṃsā. In the former work, while staging the Sitāsvayamvara, a short drama supposed to be a composition of the sage Bharata, and while describing the aerial flight of Rāma to Ayodhyā from Laṅkā, he mentions a large number of places in succession, and these references enable us to fix their location with a fair degree of exactitude.

In the 17th chapter of the Kāvya-mīmāṃsā, the author gives by far the most prolific geographical information regarding the divisions of the world, and the details of the Bhāratavarṣa, and this represents the expert knowledge of geography as prevalent in his time. The earth, he says, is divided into seven great islands encircled by seven oceans. Among these the Jambūdvīpa is

1. For further information on the date of Kālidāsa and his connections with Vākātaka kings, see my Paper entitled "King Pravarasena and Kālidāsa" in the Proceedings of the Seventh All-India Oriental Conference, 1933.

situated in the centre and its chief mountain is Mahameru. The Mahameru, again, is surrounded by the country called the Ilavrtavarsa. The third country to the south of the Mahameru is called the Bharatavarsa.

The Bharatavarsa is divided into nine parts, and the Kuma-ridvīpa, one among them, corresponds with the present India from Cape Comorin to the Himalayas. This country is also known as the Cakravartiksettra. One who holds sway over the whole country is called a Cakravartin, while the king who is able to conquer all the nine parts of the Bharatavarsa is called a Śmrāt.

The author mentions the seven Kulaparvatas of the Kuma-ridvīpa, and says that the Āryavarta is a part of this Dvīpa. Kumari-dvīpa is again subdivided into five parts with Madhyadeśa in the middle, and four other countries in the four directions of the middle country, which according to him is bounded by the Prayaga, the Vindhya range, the Vinasana and the Himalayas. He places the other four countries as follows: from Benares in the east, from Mahismati in the south, from Devasabha in the west and from Prthudaka in the north, all extending to the extreme limits of India.

In the same chapter Rajaśekhara gives innumerable details regarding the countries, rivers, mountains and the agricultural products of all the five divisions of the Kumari-dvīpa. These geographical names have been collected together in an appendix in which an endeavour has been made to identify the places mentioned by him as far as practicable, since it has now become difficult to trace the old sites. It is noteworthy, however, that Rajaśekhara includes such countries as Arabia, Persia and Afghanistan in the northern India, and distinguishes Simhala from Lanka. Moreover, he includes in his list many new names not known to the Puranas, or the Ramayana and the Mahabharata, or even to the Greek or Arabic historians and the Chinese travellers, as will be seen from the appendix already referred to.

Introduction to the First Edition,

The author of this first work in the *Gaekwād's Oriental Series*, now presented before the public, is Rajasekhara, the well-known author of the four dramas, *Balarāmayana*, *Balabharata*, *Viddha śālabhanjika* and *Karpuramañjarī*.

Rājas'ekhara's Ancestry Rajasekhara calls himself in the *Kavyamīmāṃsā* as *Yayavariya*¹ (born in the *Yāyavara* family) He seems to have been better known as *Yayavara* to his successors *Dhanapala* in the introductory verses to his *Tilakamañjarī* refers to him as *Yayavara Kavi*² The author of the *Udayasundarī* refers to him simply as *Yayavara*³ and praises him for his dramatical skill.

- 1 यायावरीय सङ्घिष्य मुनीना मनविसारम् । p 2 l 11 ,
पञ्चमी साहित्यविद्या" इति यायावराय । p 4 l 14 ,
- 2 समाधिगुणशालिन्य प्रमन्नपरिपक्विना ।
यायावरवचनेर्वाचो मुर्नानामिव वृत्तयः ॥ *Tilakamañjarī* 33
- 3 यायावर प्राञ्चवरो गुणशैलासित सूरिसमाचर्ये ।
नृत्यत्युत्तर मणिते रससा गदीव यस्मोदरमा पदश्री ॥

Udayasundarī 8th U'che khvāsa

This *Udayasundarī* is a *Champakatha* composed by *Sottala* a *Valabha Kayastha* of *Lata* in emulation of *Bāsa's Harshacharita* about *Sauvat* 1000 in the reign of *Vatara* and under the patronage of king *Mummunirāja* of *Konkana* The author has over and above his own caste and lineage given about 95 verses in praise of old poets It will be instructing to quote these verses such verses are rare in *Sanskrit literature*

एस्मीमुने मुनि समापनय क नाम स वीर सप्रति गुणेष्वनुरागवन् ।
ये हि प्रदीनद्वन्द्वोलभदा मुखेन दृष्टवति संसदि कवी द्रष्टुमाषितानि ॥
श्रीविष्णो नृपतिरथ पति सभातामाम्पित्त कोऽयसदृश कविभिन्नताम् ।
दो वर्धमानमुत्ति कृतिना गृहेषु दत्ता भकार वरदीन्दुयग भवारम् ॥
हाले गते गुणिनि गोकभराद्भूषुच्छिप्रवाञ्छवदः कृतिनस्त्याग्मी ।
यत्तस नाम नृपतेरनिघ सरन्नो हेत्यथर प्रथममेव परं विन्दति ॥
श्रीहृष्य इत्यवनिवर्गेषु पार्थिवेषु नारीव वेवलमजायत वरुणरत्न ।
गौरवं एव निजसंसदि येन राजा सम्पुत्रिन वनककोटिरुडेन बाण ॥
सह तदत्र सुवसाजनरेष्वरेण बहुभरं किमपि येन गिर भिवक्ष ।
प्रलयन सुप्रमगारि तिते कवी द्रष्टेवायने समुदरेऽप्यतन्निनन्दम् ॥

Some particulars about the ancestry of the author can be gathered from his dramas. He is very proud of his family and his literary

देव्याः सरोजदलपामनि हसपुत्रे लीलायितं चरणयोर्द्वितयेन वक्ष्याः ।
 सा किं रमाशिवनिपण्णविलोचनेषु चिन्ताविषेषु करोति ॥
 योऽप्यस्ति लोकतिलकः श्रितेषु कश्चिदेकः कृती स्वयंसाहस्यपासिनोऽपि ।
 निमेष्य पत्रप्रथमाय इव द्विजिह्वान् शिवाश्रुतं नममि नेष्यति काव्यकुम्भम् ॥
 ये नाम केचिदमुना कवितारसेन व्यामादयः कृतधियो भुवनेषु सिद्धाः ।
 तेषामुपासितपदाः कवयः विमन्यदासादयन्ति परमत्र सुवर्णसिद्धिम् ॥
 वाणस्य हर्षनरिते निशिवासुदीक्ष्व शक्तिं न केऽन कवितारवमदं त्यजति ।
 मान्य न कस्य च कतेरिह वालिदामवाचा रसेन रणितस्य भवत्यवृष्यम् ॥

। Uchchhvāsa.

आसीदसीमप्युरितोरधामा वाल्मीकिरप्रणयतमो मुनीनाम् ।
 निवाणमार्गैश्महाध्वगोऽपि सम्पत्कृतः बापि न यो रजोभिः ॥
 प्राक्रीनिवासानुमितः स साक्षादेवः स्वयभूरिति कीर्तितो यः ।
 कोऽन्यः क्रमस्थापितवर्णसारो सृष्टि कृती वाच्यमयी चकार ॥
 छन्दोविचिधैर्निहितैः क्रमेण पदैः ममन्तान्मसृणीहृनोऽनन्तः ।
 निपेयते वर्णमहादवीषु वक्ष्ये दिव्यैरपि वाच्यमार्गैः ॥
 वराः कवीनामुदियाय तस्मान्मूर्धा धृतो भूमिभृता यणेन ।
 अम्बिद्विरेऽपि विद्वद्यशतोपी वाणीयुगं रक्षुर्वति कोऽपि यत्र ॥
 यस्मिन्नभूद्व्यभवः कवीना इयासौ मुनिर्वस्य शुणैर्विजितुः ।
 ध्वजच्छटेवोन्नतसोमवशमालम्बिता वल्गति भारते गीः ॥
 कविर्गुणादयः स च येन सृष्टा श्रद्धत्वा प्रीतिकरी जनानाम् ।
 या संविधानेषु सुसन्धिबन्धैः निपीठ्यमानेव रसं प्रादूते ॥
 स्रष्टुश्चिदाप्येककारः कवित्वे प्रतिबन्धना भुवि भर्तृनेष्टः ।
 रसज्ञेषुऽपि स्फुरति प्रकान वर्गेषु यस्योऽन्वल्ला तथैव ॥
 एयावत् कृती सोऽपि च कालिदासः शुद्धा सुभासादुमती च यस्य ।
 वाणीमिषाच्छण्डमरीचिगोत्रमिन्धोः पर शरमवापै कीर्तिः ॥
 घाणः कवीनामिह चक्रवर्ता धवाति यस्योऽन्वलवर्णशोभम् ।
 एकानवत्र मुवि पुष्पभूतिवशाद्यय हर्षचरित्रमेव ॥
 मान्यो जगता भवभूतिरायः सारस्वते वर्गनि सार्धवाहः ।
 बान् वनाकामिच यस्य दृष्ट्वा जनः कवीनामनुरूपमेति ॥
 तामन्तजन्मापि कसीश्वराणा महच्छनो वाक्वदिराजसुरिः ।
 परछापवाप्यन्वभरीऽद्यन्मश्रुत्पादयत्यर्धमनन्वदृष्टम् ॥
 वापः स विद्वानभिनन्दनाया विसम्भवात्र च बभोषिदेव्याः ।
 समर्पिता यस्य स्रष्टु स्वपीपकोऽन्विकारेषु सुवर्णमुदा ॥
 यायापरः प्राक्करो गुणैराश्रितः पुरिममाजवयं ।
 मृत्वायुदारं भगिने गुण्मा नदीव यभ्योऽरसा परश्रीः ॥
 बभूदुरग्येऽपी कुमारदामभामादयो हन्त कवीन्दवने ।
 ददीदगोभिः इतिनां हवन्ति येषासि चन्द्रोपमनिर्मेण्डि ॥
 तस्मिन्नुपवसे कश्चिमीतिवामानुपतिभूयो कश्चिदेव देवैः ।
 त्रिभिश्चक्रिः सोऽहम् इत्यत्रानिष्पारिणीप्रणविन्दुदेव ॥
 यो वन्तारसेन शरेः राशो लाडाक्रीमण्डननापवेन ।
 मृध्यादृष्टोऽन्युत्पत्तिनोऽपि मित्राहरो भानुननेव वच ॥

forefathers.¹ Akālalajada his great-grandfather was famous for his poetical gems.² His verses were plagiarized by Kādambarīrāma in his drama.³ Surānanda, Tarala and Kavirāja also belonged to this family. Surānanda seems to have been famous at the court of Chedi.⁴ It appears from his opinion quoted in the Kāvya-mīmāṃsā that he had written some work on poetics. Tarala was also a poet of some eminence. Nothing is known about Kavirāja. Rājas'ekhara's father Durduka or Dubika was a great minister (Mahāmantri), and his mother's name was Sīlavatī.

Rājas'ekhara's caste. We have seen that Rājas'ekhara belonged to the Yiyāvāra family, but it is not clear whether he was a Brāhmana or a Kshatriya. His position as the Upādhyāya of King Mahendrapāla speaks in favour of his being a Brāhmana; while the name Rājas'ekhara and the fact that his wife was of the Chahuāna⁵ family may lead one to think that he was a Kshatriya.

Rājas'ekhara not a Sectarian. As the author of the Haravilāsa, Rājas'ekhara might be regarded to have been a staunch S'aiva, but from the quotations in the Kāvya-mīmāṃsā⁶ in praise of Viṣṇu, it seems that he was not a sectarian. On the other hand, from the Maṅgala verse of the Haravilāsa, it is clear that he believed

चडेन तेनोद्भवसुन्दरीति यथा दुरालोकिनि काव्यमार्गे ।
सारस्वतालोकलवैकृष्टा धृष्टा कविमन्वमनोरयेन ॥
सा चात्र देवीभवने निवृत्तशापार्तिना वाणकरीश्वरेण ।
कविममोद्भूतकृपेण सम्पक्व भृता धृता हृद्यमिनन्दिता च ॥
वागीश्वरं इन्त भजेऽभिनन्दमर्षेश्वरं काण्ठतिराजमीडे ।
रसेश्वरं स्तौमि च कालिदासं बादा तु सर्वेश्वरमानोऽस्मि ॥ 8th Uchohhvāsa.

- 1 स मूर्तो यत्रासीदुद्यतण ह्वाकालजलदः सुरानन्दः सोऽपि श्ववपुदयेन वचसा ।
न चान्ये यप्यन्ते तरलकविराजप्रभृतयो महाभागस्तस्मिन्नयमजनि यापावरकुले ॥

Bālarāmāyana I, 13.

- 3 अकालजलदेन्दोः सा हृषा वचनचन्द्रिका । नित्यं कविचकोरैर्वा यपिते न च हपिते ॥

Rajas'ekhara quoted in the Sūktimuktāvalī.

- 3 अकालजलदलोकैश्चित्रमात्मकनैरिव । जातं कादम्बरीरामो नायकं प्रवरः कविः ॥ Ibid.
4 नदीनां मेकलमुता नृपाणां रणविग्रहः । कवीनां च सुरानन्दश्चेदिमण्डलमण्डनम् ॥ Ibid.
5 यापावरकुलभेजेर्हौरयदेश्च मण्डनम् । सुवर्णवर्णैरुचिरम्गरलस्तरलो यथा ॥ Ibid.
6 चाहुभाणकुलमोनिमान्त्रिआ रा असेहरमहन्दनेहिनी ।
भतुणो वरभवन्दिसुन्दरी सा पञ्चयिदुनेमिच्छ ॥ Karp. I, 11.
7 pp. 42, 43

in the unity of the three godheads. It appears from the 'Yaśastilaka Champū of Somadeva that in Rājasekhara's works honour was done even to Jinās when occasion arose.

His wife an accomplished lady. Rājasekhara quotes thrice¹ in the Kāvya-mīmāṃsā the opinion of his wife Avantisundarī. It would thus appear that she had composed some work on rhetorics. The Karpūramañjarī was also first acted at her desire.

Rājasekhara's date. It is understood from the prologues of Rājasekhara's dramas that he was the Upādhyāya of Mahēndrapāla, king of Kanouj, and was also patronized by his son and successor Mahīpāla. The Siydoni inscription tells us that king Mahēndrapāla was reigning in 903 and 907 A. D. and Mahīpāla in 917 A. D. (Epigraphia Indica Vol. I, p. 171). Independent of his references to king Mahēndrapāla of Kanouj in his works, we can fix his date from other sources too. He quotes in the Kāvya-mīmāṃsā Vākpatirāja,² the author of Gauḍayaho, and also Udāhata³ who was the Sabhāpati of Jayāpāda, king of Kashmir, who reigned from 779 to 818 A. D., and quotes Ānandavardhana⁴ who flourished in the reign of Avantivarmā of Kashmir (857-884 A. D.). Rājasekhara is also referred to by Somadeva in the Yaśastilaka Champū which was completed in 960 A. D. and praised by Soṭṭala who flourished about 990 A. D. From this we can conclude that Rājasekhara lived about 880-920 A. D.

1 तथा उर्वरविभवभूतिभर्तृहरिभर्तृमेण्डकण्ठगुणाढ्यव्यासभासवोसनालिदासगणमधुरनारायणकुमारमाधुराजनेखरादिनहाकविकल्पेषु, तत्र तत्रावसरे भरतप्रणीते काव्याध्याये, सर्पजनमसिद्धेषु तेषु तेषुपास्थानेषु च कथं, तद्विषया महती प्रसिद्धिः ।

(4th Ās'vasa, pt. II, p. 113.)

2 "रम्यशक्तिर्न पुनः पाकः" इत्यवन्तिसुन्दरी । p. 20

"विदग्धममितिनिषेध वस्तुनो रूपं च नियतत्वमादम्" इति अवन्तिसुन्दरी । तदाह—

'वस्तुस्वभावोऽन वयेरात्रो गुणागुणात्तुक्तिवशेन मान्ये ।

स्ववस्वभावस्तदुत्ताशुमिन्दु निन्दस्तु दोषावरणाद् पूर्वः ।' p. 46.

"अयमप्रसिद्धः प्रतिदिमानहम्, अयमप्रसिद्धः प्रतिष्ठावानहम्, अप्रज्ञान्तमिदमस्य सविधानक प्रज्ञान्तं मम, सुहृचीवचनोऽयं सूत्रीकावचनोऽहम्, अनादृतभाषाविशेषोऽयम्, अहमादृतभाषाविशेषः, प्रज्ञान्तभाषाविशेषः, देशान्तरात्कर्तृकमिदम्, उत्सप्रतिवन्धनमूलमिदम्, स्नेहिष्ठवद्वेषनिवन्धनमिदमित्येवमादिभिः कारणैः शब्दहरणे अर्गहरणे चाभिरुचेत्" इति अवन्तिसुन्दरी । p. 57

3 "न" इति भावपतिराजः p. 62.

4 "तस्य च त्रिषाडभिषाध्यापारः" इत्यौद्भयः pp. 23 and 44.

5 "प्रतिभाभ्युदयस्योः प्रतिभा येदमी" इत्यानन्दः p. 16.

Rājas'ekhara a Kavirāja. Rājas'ekhara calls himself not a Mahākavi, but a Kavirāja.¹ According to the Kāvya-mīmāṃsā there are ten² stages of poetical skill. The sixth is that of a Mahākavi³ and the seventh that of a Kavirāja. Kavirāja is defined⁴ as one who is unrestrained in various languages, various sorts of poetical compositions and various sentiments. Thus a Kavirāja is one stage further than a Mahākavi and Kavirājas are rare.⁵

The sequence of Rājas'ekhara's known works and his undiscovered works. From the Karpūramañjarī 1-9, it is understood that Rājas'ekhara began his literary career as a Bālākavi, so called from his Bālarāmāyana and Bālabhārata. It is thus evident that these two dramas are his early productions; so also Viddhaśālabhāñjikā. The Karpūramañjarī and the Kāvya-mīmāṃsā are his later productions, as by this time he had achieved fame as a Kavirāja. Verses from his three Sanskrit dramas are found quoted in the Kāvya-mīmāṃsā.

Hemachandra in his ⁶Kāvyaṅusāsanaviveka (page 335) gives the example of Rājas'ekhara's Haravilāsa as a poem bearing the name of its author. The same author quotes two verses from Haravilāsa both evidently from the first canto. The first⁷ is the benedictory verse of the poem, while the second⁸ pertains to the description of the bad and the good. ⁹Ujjvaladatta⁹ also quotes one half of a verse from the Haravilāsa.

This Haravilāsa, a Mahāprabandha, must have been his

1 बालकई कदराओ (Karpūramañjarī I. 9).

2 दश च कवेरवस्था भवन्ति (p. 19).

3 योऽन्यतमप्रवीणः स महाकवि (p. 19).

4 यस्तु तत्र तत्र भाषाविशेषेषु, तेषु तेषु प्रबन्धेषु, तस्मिन्तस्मिन् रसे स्वतन्त्र स कविराजः (p. 19).

5 ते यदि नगल्पि कतिपये (p. 19).

6 खनामाहूता यथा राजशेखरस्य हरविलासे

7 आशीर्वधा हरविलासे—

ओमित्येकाक्षरं ब्रह्म श्रुतीनां मुखमक्षरम् ।

प्रसीदतु सता स्वान्तेष्वेक विपुसभीमयम् ॥ :

8 शुजनदुर्जनस्वरूप यथा हरविलासे—

इतस्ततो भयम्भूरि न पतेत्विशुनः शुन ।

अवदालतया किञ्च न मेदेो हसनः सतः ॥

9 दशाननक्षिस्त्रप्रसङ्गिन कचिद्ग्राधो हरदीपितिर्यथा । इति हरविलासे. 11-28.

that the author planned a very large work; but unfortunately only the first *Adhikaraṇa* is hitherto available. From remarks like *सितस्तु सिद्धस्तु पुरस्तात्* (p. 10, l. 5), *तमौपनिषदिके वक्ष्याम* (p. 11, l. 10), it is clear that he had in his mind the execution of the whole work planned out in the first chapter. Whether he succeeded in this and composed the whole work, we have no sufficient data to determine. *Alanlārasāekhara*¹, however, has quoted 2 verses from *Rājasākhara*. The verses, if they really belong to our author, may have been taken from the उभयालङ्कारिक *Adhikaraṇa* of the *Kāvya-mīmāṃsā*. The same work also quotes another verse² which seems to be in the वैदिक *Adhikaraṇa*.

The style of the *Kāvya-mīmāṃsā*. As the work is somewhat on the lines of a *Sūtra* work, like *Kautilya's Arthasāstra* and *Vātsyāyana's Kāmasūtra*, its style is also more or less aphorism-like; and it is no wonder that it is terse and vigorous, charming and pleasing to the ears. The passages and phrases borrowed from the *Arthasāstra* and the *Kāmasūtra* will be referred to in the notes.

The *Kāvya-mīmāṃsā* and later writers on rhetorics. It will be easily seen that *Hemachandra* has borrowed about one fourth of the present work in his *Kāvyaṇuśāsanavireka*. Chapter 17th and 18th are verbally copied with slight changes in the order. *Vāgbhata*, son of *Nemikumāra*, has also borrowed the same portion in the 1st and 5th chapter of his *Kāvyaṇuśāsana* from *Hemachandra* with some changes, substituting his own verses in some places. Later writers of *Kavisūśās*, like *Kshemendra*, *Amara*, *Vinayachandra* and *Deveśvara*, seem to have been indebted to the *Kāvya-mīmāṃsā* for some of the topics treated in their

1 अदाह राजशेखर—

समानमधिकं भूय सजातीय विरोधि च ।
सकुल्यं सोदर बन्धनिलाया साम्यवाचका ॥
अलङ्कारदिरोरु सवैस्य वाग्यसम्पदाम् ।
उपमा कविबशस्य मानैवेति मतिर्मम ॥

अलङ्कारशेखरे—एवादेशे मतीचौ.

2 अत्यादिनेनेभोनीते शैलैरामूलबन्धनात् ।
ताम्नानर्थात् समालोचय समस्या पूरयेत्कवि ॥

अलङ्कारशेखरे—एवोनादेशे मतीचौ

works. The author of the *Sarasvatī-kaṇṭhābhraṇa* has quoted a few verses, which are found only in the *Kāvya-mīmāṃsā*, and the commentator, Ratneśvara, refers one verse to the *Kāvya-mīmāṃsā*. By the bye, it may be mentioned that the name of the *Kāvya-mīmāṃsākāra* occurs in S'āṅkara's commentary (*Rasachandrikā*) on the *S'ākuntala*.

The origin and the promulgation of poetics. Like other *S'āstrakārās* our author attributes the origin of poetics to the Supreme Being and the celestials. *S'rikaṇṭha* taught this science to Parameshthī, Vaikunṭha and others of his sixty-four pupils. The self-born God imparted it to His will-born pupils. Among these was *Kāvya-purusha*, born of *Sarasvatī*. *Prajāpati* set him to promulgate this science in the three worlds. He taught this to his divine pupils in 18 *Adhikaraṇas*. Of these, *Sahasrākṣa* and other 17 pupils composed separate treatises on the portions learnt by them. On account of these separate treatises, the science was to some extent lost. The whole, therefore, has been abridged by our author and set forth in one book in 18 *Adhikaraṇas*.

The position of poetics in literature. Our author claims a high position for poetical science both in sacred and in profane literature. Rhetorics, says *Rājaśekhara*, is the seventh *Āṅga*, as without it the meanings¹ of the Vedic texts cannot be grasped. In another place he puts literature by the side of the four profane sciences, saying that it is the fifth² lore, and makes it the fifteenth division of learning embodying all others.

The *Kāvya-purusha*. The idea of the *Kāvya-purusha* and his bride *Sāhityavidyāvadhū* is quite novel in Sanskrit literature. It seems to have been suggested by the *Vedapurusha* in the *Rig-veda*, and the Vedic text "चत्वारि यज्ञाः—" has been made to praise the *Kāvya-purusha*. The Goddess of Learning was practising penance

1 "अपकारकत्वादलङ्कारः सप्तममहम्" इति भाष्यवर्तियः । ऋते च तत्स्वरूपपरिष्ठापनादिदार्शनिक-
गतिः ॥ p. 3.

2 "पद्मगी साहित्यविद्या" इति भाष्यवर्तियः । "सकलविद्यास्तनेवायनं पद्मदशं काव्यं विद्या-
स्तानम्" इति भाष्यवर्तियः । p. 4.

on the Himālayas with the desire of having a son. Pleased with her penance, Brahmā gave her a son, afterwards called the Kāvya-purusha. It was from him that metrical speech first originated. Word and meaning make up his body, the different languages his limbs. Sentiment is his soul, and figures of speech are his ornaments. Once upon a time, while Sarasvatī was going to the celestial assembly as a judge, the Kāvya-purusha persisted in following her. In order to prevent him, Bhavānī created Sāhityavidyāvadhū as his bride and asked her to follow him. The bride had to adopt various sorts of dress and dramatic devices to win him. The Kāvya-purusha was gradually captivated by her, and at the end of the journey, he was wholly won over. The pair was then married in Vatsagulmā by the Gāndharvā marriage. The different kinds of dress and the dramatic modes adopted by Sāhityavidyāvadhū in different countries are imitated by the people of those parts.

The literary court of a king-poet.¹ The king-poet should have a special chamber for testing literary compositions. The chamber should have sixteen pillars, four doors and eight turrets. The pleasure-house should be attached to this chamber. In the middle of the chamber there should be an altar one hand high with four pillars and jewelled floor. Here the king should take his seat. On its northern side should be seated Sanskrit poets and behind them Vaidikās, logicians, Paurāṇikās, Smārtās, physicians, astrologers and such others; on the eastern side the Prākṛita poets, and behind them actors, dancers, singers musicians, bards and such others; on the western side the vernacular poets and behind them painters, jewel-setters, jewellers, goldsmiths, carpenters, blacksmiths and such others; and on the southern side Paśācha

१ राजा कविः कविसमाजं विदर्शनं । राजनि कवी सर्वो लोकः कविः स्वार् । स काव्यपरंशुर्वी
 शर्मा वाख्येत् । सा घोडशभिः सन्निधनुभिर्नरैरहमिर्वत्तवाग्नीमिरुषेता स्वात् । तदनुलभं राक्षः वे निरुद्धम् ।
 प्रथमेभं चतुःसम्मानवरा इत्यमात्रोत्सेषा समगिभूमिका वेदिना । तस्यां राजासनम् । तस्य चोपरतः संरक्षणाः
 भूवो निरिद्येत् । अद्भुभावाकवित्ते यो यथाधिकं प्रवीणः स तेन अपदिदपते । यत्कनेकत्र प्रवीणः स सङ्गम्य
 तत्र तत्रोपदिद्येत् । ततः परं वेदविवाविदः ग्रामाणिवाः शैराणिवाः भारतां निपत्रो मोदृतिवा अन्येऽपि तथा-
 विधाः । पूर्वेण प्राङ्गणः कवयः, ततः परं नटनरंभवापनकादकवाग्नीवितननुशीलवताकावचता अन्येऽपि तथा-
 विधाः । पश्चिमेनापश्चिनिः कवयः, ततः परं चित्रलेप्यङ्गो माणिक्यवन्धवा वैरुदिशः सर्गंकारवर्षकिणोद्वाता
 अन्येऽपि तथाविधाः । दक्षिणो भूयभावाकवयः, ततः परं मुञ्जङ्गगणिवाः प्लवत्तोभिकङ्गमङ्गनहाः शक्योप-
 क्रोविनोऽन्वेऽपि तथाविधाः । तत्र यथासुखमागीनः नाभ्यगोर्द्धी प्रवर्षेत् भावयेत् परंशेन च । p. p. 54-55.

poets, and behind them paramours, courtezans, rope-dancers, jugglers, wrestlers and professional soldiers.

Literary Examinations. After giving a very glowing picture of what an ideal poet should be and how he should daily conduct himself, Rājasekhara says that a king should hold assemblies for the examination of the works of poets: He should patronize poets, become the Sabhāpati (President) like the ancient kings Yāsudeva, Sātavāhana, S'ūdraka, and Sāhasālika, honour and give donations to the poets, whose works stand the test. Assemblies of learned men (Brahmasabhās) should be held in big cities for examining poetical and scientific works; and the successful should be conveyed in a special chariot (Brahmaratha) and should be crowned with a fillet. Such assemblies for examining in poetry were held in Ujjain. Kālidāsa, Menṭha, Amara, Rōpa, Sūra, Bhāravi, Harichandra and Chandragupta were examined here. Pāṭaliputra was the centre for examinations in sciences. It was after passing from here that 'Upavarsha, Varsha, Pāpini, Piṅgala, Vyāli, Vararuchi, and Patañjali got fame as S'āstrakūras.

Literary traditions noted in the Kāvya-mīmāṃsā. Rājasekhara has noted several traditions which are important in the history of Sanskrit literature. 'Medhāvīrudra and Kumāradāsa were born blind. 'S'isunāga, king of Magadha, had prohibited

1 शकुनेरघातवाहनसूत्रसंग्रहादौर्ध्वीन् शकुनान् सभापतीन् दानमानाभ्यामनुकुर्यात् । मरा-
ठदेशे च काव्यशास्त्रपरिचारे ब्रह्मण्यभाः शकुनेर । तत्र परिसीचीमानां ब्रह्मण्यवान् पददत्तवथ । शकुने
श्रीमद्विद्या शकुनकारपरिचयः—

the use of cerebrals except *ṅ* and *s'*, *sh*, *h*, and *ksḥ*, in his harem,¹ and Kuvinda, king of S'ūrasena, the use of harsh conjunct consonants. Sātavāhana, king of Kuntala, had ordered the exclusive use of Prākṛita in his harem, while Sāhasānka, king of Ujjayinī, that of Sanskr̥ita.

¹Writing-materials. Rājasekhara says that a poet must have always near him a box, a board with chalk, leaves of the Tāḍi tree or barks of the Bhūrja tree with pens and inkpots, leaves of the Tāla tree with iron nails and well-rubbed plates. It will be seen from this that the palmyra leaves used by the southerners are the leaves of the Tāla tree (Tāladalāni), while those found in the Jain Bhandārs are the leaves of the Tāḍi (Tāḍipatrāṇi).

Quotations in the Kāvya-mīmāṃsā. The illustrations given in the Kāvya-mīmāṃsā are literary gems and seem to have been selected from many sources. He has quoted from the Rāmāyaṇa, Mahābhārata, Gītā, Raghuvamśa, Kumārasambhava, Vikramorvas'īya, S'ākuntala, Kirātārjunīya, Jānakiharana; Kādambari, Hayagrivavadha, Mālatīmādhava, Sūryas'ataka, Veṇisāmhāra, S'is'upālavadha, Mahānāṭaka, Mahimnah-stotra and his own dramas. Yet the major part of these verses remains untraced. Quotations from the S'is'upālavadha and Veṇisāmhāra show that these poets flourished before the 9th century.

Rhetoricians quoted in the Kāvya-mīmāṃsā. Rājasekhara has quoted the opinions of Surānanda, S'yāmadeva, Vāmana, Udbhata, Āparājiti, Drauhiti, Rudrata, Kālidāsa, Vāk'patirāja, Avantisundari and Ānanda. Vamana, Udbhata, Ānanda and Rudrata are well-known as poeticians. As regards the others, though the names of some of them are familiar, we know nothing about their works on poetics. As the opinion of Rudrata is refuted in the Kāvya-mīmāṃsā, he must be placed earlier than 900 A. D.

Repetitions in the Kāvya-mīmāṃsā. Rājasekhara frequently repeats whole stanzas in his dramas. In the Kāvya-

1 This is a strong argument in favour of taking this king as a Vratya who displayed his hatred towards the harsh sounds current in the orthodox Brahmanical speech.—B. D.

२ हस सम्पुदिता सफलवपटिका, सम्पुङ्कः, सहेमनीकमयीभाजनाणि ताडिपत्राणि भूर्जत्वचो वा; समोदक्यदकानि तालदलानि मुग्गमृदा निचयः सननमत्रिदिताः रघुः p. 51

mīmāṃsā too the same fact can be easily noted. The verses स्तवः स्तोत्रोऽपि (pp. 25 and 83), ज्ञानार्द्रं (pp. 67 and 76), and सविधातुमभिवेकमुदाचे (pp. 73 and 74) एतास्ताः (pp. 45 and 82), एतां विलोक्य (pp. 19 and 45) are quoted twice while the verse गुणातुरागमित्रेण is quoted thrice (pp. 26, 41 and 83).

Rājas'ekhara's partiality for Kanauj and Pāñchālās. We have seen that Rājas'ekhara was the Uṛādhyāya of the kings of Kanauj. His partiality for Mahodaya and Pāñchāla can be easily marked in the present work. In the 17th chapter he says that 'directions should be measured from Mahodaya; and in the 3rd he describes the dress' of the ladies of Mahodaya as adorable. In the *Balarāmāyana* too, he describes Kanauj as a 'very sacred place, and the way of dressing, ornamentation, braiding and speech of its ladies as being studied by the females of other countries. In the same way, the Pāñchālas have been described as the ornament of Antarvedi. 'Its people like elegant and new compo-

1 "तत्रापि महोदय मूलमवधीकृत्य" इति वायावरीयः ।

Kāvya-mīmāṃsā, p. 94

2 ताडकूष्मण्डनतरङ्गितगण्डलेखनानाभिलम्बितरदोलितनगरशरम् ।

आशोषिण्युल्लङ्घपरिमण्डलितोत्तरीय वैष नमस्तव महोदयमुन्द्ररीणाम् ॥

Kāvya-mīmāṃsā, p. 8.

3 इदं पुनस्ततोऽपि मन्दाविनीपरिक्षिप्त महोदय नाम नगरं दृश्यते ।

माश्वत सुधामवसुधामहित द्विपद्भिर्नो माहितं भवति गाधिपुरं पुरस्तात् ।

वैदेहि देहि शरतीसदृशं दृश तदसिञ्चितन्मिनि नितम्बवद्वृत्तिन्धौ ॥

इदं द्वयं सवमहापतित्र परस्परालङ्कारयैकहेतु ।

पुरं च हे जानकि कान्यकुब्जं सरिच्च गौरीपतिमौलिमाला ॥

अपि च ।

यो भार्गव परिधानकर्मणि गिरा या वृत्तिमुद्राक्रमे

भक्तिर्यां वररीचयेषु रचनं कङ्कणगालीषु च ।

कृष्ट सुन्दरि कान्यकुब्जललनालोषे रिहान्यच्च य—

च्छिञ्चन्ते सक्त्वास्तु दिक्षु तरसा तत्कौतुकिन्यं शिव' ॥

Balarāmāyana, Act, X, 88, 89 & 90,

4 इमे अन्तर्वेदीभूषणं पञ्चाला

यमार्षे न तथातुरज्यति कविश्रीनीणगीर्तुम्कने

शास्त्रीयान् च लीनिकेषु च यथा मव्यात्त मन्वोत्तिषु ।

पञ्चालास्तव पश्चिमेन त इमे नामा गिरा भावना

वदुष्टेतिषीयवन्तु यमुना निखोत्तम चान्तरा ॥

Balarāmāyana, Act X. 86.

sitions, and the works of its poets are well constructed and the mode of their recitation is, as it were, pouring honey in ears.

Rajas'ekhara and the Lātades'a. Rājasekhara seems to have come much in contact with the Lātades'a, probably through his royal patron. He has made Karpūramañjarī, the heroine of his play *Karpūramañjarī*, the daughter of the king of the Lātades'a. The *Vidūhasūlabhañjīkā* also belongs to the king of the same country. In the *Bālarāmāyaṇa*, it is described as the orest¹ of the earth. The elegance of speech and beauty of its ladies are much dilated upon by him in the ²*Kāvya-mīmāṃsā* and the ³*Bālarāmāyaṇa*.

Ancient Indian Geography according to the *Kāvya-mīmāṃsā*. Rājasekhara seems to have been very fond of and much acquainted with the geography of India. In the tenth act of his *Bālarāmāyaṇa*, he describes the countries lying on the way from Ceylon to Ayodhyā. Comprehensive knowledge of the various countries of India is obtained from the 17th chapter of the *Kāvya-mīmāṃsā*. Hemachandra and Vāgbhaṭa have borrowed this whole-sale in their works. The information given in this chapter, however, is in brief, as he refers one who wants further information on the subject, to his *Bhuvana-Kośa*.

Rājasekhara divides अर्वाचन into five parts 1 पूर्वदेशः, 2 दक्षिणापथः, 3 पश्चिमदेशः, 4 उत्तरापथः and 5 मध्यदेशः.

1 कव्यमिमाम्सासिद्धिचन्द्रस्य दश स्कन्धः । Act X.

2 पठितं कथं सदाः प्रकृतं संस्कृतम् ।

विद्या कर्मोद्योगप्रयोगोत्सवसुखा ॥

³ *Kāvya-mīmāṃsā*, p. 34.

3 कयोनिः शिवं संस्कृतं सुखां विद्यां प्रयोगं कर्मोद्योगप्रयोगं उत्सवसुखां दशः ।
मये प्रकृतं वरं दक्षिणेश्वरकृतं वरकलाशालाशक्तिं पदसुखां हृष्टिमेवमेव ॥

दिप—

अर्वाचनं सुखोद्योगं कर्मोद्योगप्रयोगं ।

अर्वाचनं कथं शिवमेवमेव विद्याम् ॥ *Bālarāmāyaṇa*, Act x, 48-49.

पूर्वदेश is the part lying east of Benāres. It contains:—

Countries.		Mountains.	Rivers.	Products.
1 अङ्ग	9 नेपाल	1 बृहद्बृह	1 शोण	1 लपती
2 कलिङ्ग	10 पुण्ड्र	2 लोहितगिरि	2 लौहिल	2 प्रन्थिपर्णक
3 कोसल	11 प्राग्ज्योतिष	3 चकोर	3 गङ्गा	3 अमर
4 तोयल	12 ताम्रलिङ्गक	4 दक्षुर	4 करतोया	4 दाक्षा
5 उत्कल	13 मल्ल	5 नेपाल	5 कपिरा	5 कस्तूरिका
6 मगध	14 मालवर्तक	6 कामरूप	etc.	
7 सुन्दर	15 सुझ	etc.		
8 विदेह	16 मध्योत्तर etc.			

The portion lying beyond माहिष्मती is दक्षिणापथ. It consists of:—

Countries.		Mountains.	Rivers.	Products.
1 महाराष्ट्र	14 चोड	1 विन्ध्यदक्षिणपाद	1 नर्मदा	Same as those of the Malayas.
2 माहिष्मक	15 दण्डक	2 महेन्द्र	2 तापी	
3 अङ्ग	16 पाण्ड्य	3 मलय	3 पयोष्णी	
4 विदर्भ	17 प्रलम्ब	4 नेकल	4 गोदावरी	
5 पुन्तल	18 गङ्गा	5 पाल	5 कावेरी	
6 कथकेशिक	19 नाशिक्य	6 मधर	6 भैरवणी	
7 सूर्यारक	20 कोङ्कण	7 सहा	7 वैणा	
8 काशी	21 कोल्लगिरि	8 श्रीपर्वत	8 कृष्णवेणा	
9 केरल	22 चङ्गार etc.	etc.	9 बङ्गुरा	
10 कापेर			10 तुङ्गभद्रा	
11 मुरल			11 ताम्रपर्णी	
12 धानवातक			12 उत्पलावती	
13 सिङ्गल			13 रावणगङ्गा etc.	

The portion lying beyond देवसभा is पश्चादेश. It contains:—

Countries.		Mountains.	Rivers.	Products.
1 देवसभा	6 वच्छीय	1 गोवर्धन	1 सरस्वती	1 वरीर
2 सुराष्ट्र	7 शान्त	2 गिरिनगर	2 श्रुप्रवती	2 पील
3 दशेरक	8 अर्बुद	3 देवसभा	3 बार्तेप्री	3 गुग्गुल
4 प्रवण	9 ब्राह्मणवाह	4 माल्यशिखर	4 मही	4 खर्जूर
5 मयुकच्छ	10 यवन etc.	5 अर्बुद etc.	5 हिडिंबा etc.	5 करम etc.

The portion lying beyond वृधुदक is उत्तरपथ. It comprises:—

Countries		Mountains.	Rivers.	Products.
1 शक	12 तक्षण	1 हिमालय	1 गङ्गा	1 सरल
2 केरय	13 तुषार	2 कलिन्द	2 सिन्धु	2 देवदारु
3 बोक्षण	14 तुदम्क	3 इन्द्रकील	3 सरस्वती	3 द्राक्षा
4 हण	15 शर्वर	4 चन्द्राचल etc.	4 शतद्रु	4 कुङ्कुम
5 पाण्युज	16 हरदूर		5 चन्द्रभागा	5 चमर
6 काम्बोज	17 ह्रहुक		6 यमुना	6 अजिन
7 बाहीक	18 राहुड		7 इरावती	7 साँवीर
8 यद्व	19 हंगमार्ग		8 वितस्ता	8 खोतोडन
9 किम्पाक	20 रमठ		9 विगस्ता	9 मेन्धव
10 पुलन	21 करकच्छ etc.		10 वृह	10 वैदूर्य
11 कीर			11 देरिसा etc.	11 तुलस etc.

Between these lies the मध्यदेश.

Dialects of different parts of India. From the *Kāvya-mīmāṃsā* we gain some knowledge as to what particular dialects were spoken in different parts of India. 'Gaudas and other people spoke Sanskrit, Lātās were fond of Prākṛit, those living in Mārwar,

1 गीडायाः संस्कृत्याः परिविवाहयः प्राह ते काउदेशतः
मायभ्रंशययोगाः सकलमरुमुवहदभादानवाह ।
आवत्याः पारियात्रः सद्यः दशपुरवैभूतभावा भवन्ते
यो मायेमुपदेशेति विवगति म कः १ सर्वभावाविकत्या ॥ p. 51.

Takka and Bhādānaka were fond of Apabhraṃśa, thoſe living in Avanti, Pariyātra and Daśapura used Bhutaḥśāhā, while thoſe living in the Madhyadeśa were well-versed in all languages.

Rājas'ekhara's love for Prākṛita languages. It is ſaid in the prologue of the *Bālarāmāyana* that Rājasekhara was well-versed in all languages.¹ His definition of a Kavirāja alſo requires that he ſhould be proficient in various languages. To him all the languages ſhould be equal.² His *Karpūramāñjarī* would ſeem to be an illuſtration of this. In another place, he ſays that a³ good poet ſhould pay attention to all the languages according to his ability, taſte and curioſity. 'One and the ſame idea aſſumes, different forms of beauty according to the language in which it is expreſſed. A poet, whoſe intellect is thus ready in all the languages acquires fame all throughout the world. In the *Balarāmāyana*, he deſcribes 'Prākṛita as elegant and poſſeſſing natural ſweetneſs, Apabhraṃśa as very elegant, and Bhutaḥśāhā as well-formed. 'In the *Karpūramāñjarī*, it is ſaid that Sanskrit compositions are harſh, while thoſe in Prākṛit are ſmooth.

The modes of ſpeech and recitation of ancient Indians. Much intereſting information about the modes of ſpeech and recital of peoples of different countries of ancient India can be derived from the 7th chapter of the *Kavyamīmāṃsā*. 'Māgadhās and ſome others living eaſt of Benares ſpeak Sanskrit well, but are

1 सवभाषाविचक्षणश्च स एवमाह ।

2 स्वतश्च स्व पुनरेकवत् सर्वान् भवि भाषा स्यु । वा.वमीमांसा P 51.

3 संस्कृतवत् सर्वास्यपि भाषासु यथासामर्थ्यं यथारुचि यथाकौतुकं चावहितं स्यात् । Ibid. p 48.

4 श्लोकोऽर्थं संस्कृतोक्तस्य समुच्चयिरचनं प्राकृतेनापरोऽस्मिन्

न योऽपभ्रंशतोभिः विमपरमपरो भूतभाषाक्रमेण ।

द्विषामि कोऽपि वाग्भिभवति स्वतस्मिन् सिद्धं वाग्भिन्नेक

यत्सेव्यं धीः प्रपञ्चा सपयति मुनयेत्यस्य वीर्तिव्यग्निः ॥ Ibid. pp 48 and 49

5 गिर शब्दा दिव्या प्रकृतिमधुरा प्राकृतधुरं सुभक्तोऽपभ्रंशं सरसरचनं भूतवचनम् ।

निभिन्ना प यान् किमपि कर्मनीयाश्च त द्ने निवदा यस्तेषां स खड्ग निखिलेऽस्मिन् रविष्टया ॥

Balarāmāyana Act I 10

6 परस्ता सकञ्चनभा पाउचरभो नि होर सुउप्यरो ।

पुरिसमदिलाने वेत्तिअमिह तर वेत्तिअमिहाण् ॥

Karpūramāñjarī Act, I 4

7 "पठति संस्कृतं शुद्धं कुण्ठा प्राकृतवाचिने ।

८ बाणगतीन पूर्वेण ये वेत्तिवगणताव ॥' p 33

blunt in Prākṛit. ¹A Gauda cannot speak Prākṛit well. Either he should give up the attempt or the Prākṛit language should be otherwise. A Gauda Brāhman is neither a very clear nor a confused, neither a harsh nor a very soft, neither a deep nor a very loud speaker. ²Whatever may be the sentiment, style or quality, all the Karṇātas recite proudly making a twangling sound at the end. ³Drāviḍas, without any exception, recite either prose, poetry or mixture of both in a musical way. ⁴The Lāṭas who have hatred for Sanskrit, speak beautiful Prākṛit with their warbling tongue. ⁵The people of Surāshṭra and Travaṇa, etc., speak Sanskrits, stimulating it with an admixture of Apabhraṁśa, so as to impart beauty to their speech. ⁶The Kashmīrians are good poets through the favour of Sarasvatī; yet their mode of reciting sounds to the ear like a mouthful of Gūdūchī (*cocculus cordifolius*). ⁷The poets of the Uttarāpatha, though refined, recite with a nasal sound. ⁸Rich in properties, with the voice corresponding to the style and the perfection of arrangement of words, and divided into caśuras, the sweet recitation of the Pāṅchāla poets is, as it were, a flow of honey in ears.

Female education in Rājas'ekhara's time. Rājas'ekhara's views in this connection were very forward and liberal. He says

- 1 वाह स—“ब्रह्मन्विद्यापयामि त्वा स्वाधिकारत्रिहासया ।
गौडस्वजगु वा गाथामन्या वास्तु सरस्वती ॥
नातिरपथो न चाश्लिषो न रुषो नातिकोमला ।
न मन्दो नातिगारश्च पाठी गौडेषु वाडवः ॥
- 2 रसः कोऽप्यस्तु वाप्यस्तु रीतिः कोऽप्यस्तु वा गुणः ।
सर्वं सर्वकर्णोदाहकारोऽपरपाठिनः ॥
- 3 गये पद्येऽथवा मिथे वाक्ये काव्यमना अपि ।
येचगर्भे स्थितः पाठे सर्वोऽपि द्रविडः कविः ॥
- 4 पठन्ति ऋतम लाटा' प्राकृत संस्कृतद्वय' ।
त्रिद्वया स्तितोऽप्यलम्पसौन्दर्यमुद्रया ॥
- 5 सुताम्रप्रवणा ये पठन्त्यर्कितमौहवम् ।
अपभ्रंशवर्देशानि ते संस्कृतवचास्तपि ॥
- 6 शारदायाः प्रसादेन वादमीरः सुकविर्जनः ।
वर्णे सुदुष्पीयण्दूषस्तेषां पाठकम्' विमु ! ॥
- 7 कतः पुरस्तात्कवय' ये भवन्मुत्तरापथे ।
ते महत्तपि संखारे साधुनामिकपाठिनः ॥
- 8 मार्गांशुनेन निन्देन निधिर्गुणानां सम्पूर्णजगैरचनो वनिविधिभक्त' ।
पाभालनपदस्तुवां गुणम्' वरीनां शोधे यधु क्षरति विद्वज् वाक्यपादः ॥ pp. 33 & 34.

that ¹women too may become poetesses like men. Accomplishment is intimately connected with the soul, but does not depend upon the distinction of the sex. In his time daughters of princes and prime ministers, courtezans and wives of jesters were found well-versed in sciences, and poetesses too.

Foreign travel and the dress question. It appears from the *Kavyamimamsa* that ²ancient poets used to travel to foreign countries and islands, and utilized their experience in those countries in their works. As regards the ³dress to be worn, it is said that divine and other beings should be represented as putting on the dress of the country where they live for the time being. In one's own country, however, one may adopt any dress one likes.

The Colour question of Indians. From the ⁴*Kavīsamaya*, we get some idea of the colours of Indians. The colour of the easterners has been described as brown, that of southerners as dark, that of westerners as white, that of northerners as fair, while that of persons living in the *Mādhyadeśa* as dark, brown and white.

-
- 1 पुरुषवत् योचितोऽपि कवीभवेत् । संस्वारो ह्यामनि समवेति । न सौग पौरुष वा विभागमपेक्षते । श्रूयते वृद्धवन्ते च राजपुत्र्यो महामात्रदुहितरो गणिका कौतुकिभावाश्च शास्त्रप्रहतपुङ्गवपवश्च ॥ p 53
 - 2 किञ्चन महाकवयोऽपि देशदीपान्तरकथापुराणादिदर्शनेन तत्रत्या व्यवहर्ति निबध्नति स्म । p 13
पूर्वे हि विदास सदसत्पार साह न वेदमनसा शास्त्राणि आवहुञ्च देशातराणि दीपातराणि च परिभ्रम्य p 78
 - 3 तत्र पर दिवावा अपि य देशमधिबसेदुस्तदेश्य देशमाश्रयतो निबधनीया । स्वभूमौ तु नामचार । p 10
 - 4 तत्र पीरस्थानां श्यामो वर्णं दाक्षिणात्याना कृष्ण, पाशात्याना पाण्डु, उदीयाना गौर, मध्यदेशाना कृष्ण श्यामो गौरश्च । p 96.

ABBREVIATIONS.

A—the palm-leaf MS. of काव्यमीमांसा deposited in the Fofalia Wada Bhandār at Pattan.

B—the paper MS. comprising काव्यमीमांसा and कविरहस्यवृत्ति deposited in the Wādi Parśvanātha Bhandar at Pattan.

C—the palm-leaf MS. in the Bhandar at Jaisalmere dated Śaṁv. 1216 from which B was copied.

K—काव्यानुशासन of हेमचन्द्र printed in the 'Kāvyaṁālā' Series.

V—काव्यानुशासनविवेक of हेमचन्द्र printed in the same Series.

VA—the first MS. of काव्यानुशासनविवेक.

VB—the second MS. of the same work dated Śaṁv. 1668.

VC—the third MS. of the same work dated as above.

(Of the three MSS. of विवेक two are in the Central Library and the third cannot be traced).

SUMMARY.

प्रथमोऽध्यायः

श्रीकण्ठस्य परमेष्ठिवैकुण्ठाविभ्यश्चतुःपद्ये शिष्येभ्यः काव्यशास्त्रोपदेशः । सार-
स्वतकाव्यपुरुपात्काव्यविद्याप्रवृत्तिः । सहस्राक्षादिभ्यो दिव्येभ्यः काव्यविद्यास्नात-
केभ्यः काव्यविद्याया अष्टादशाधिकरणीप्रवचनम् । तेषां पृथक्पृथक् स्वशास्त्रविरचनम् ।
प्रकीर्णत्वात्तेषां किञ्चिदुच्छेदेन ग्रन्थकर्ता सङ्क्षेपेणास्य ग्रन्थस्य प्रणयनम्, एतद्वन्था-
ध्यायनिर्देशश्च ।

p. 2

द्वितीयोऽध्यायः

शास्त्रं काव्यं चेति वाक्यं द्विधा । शास्त्राणां परिसङ्ख्यानं, लक्षणं, सूत्रादि-
भिर्ज्ञेयां प्रणयनम् । वृत्तिपद्धतिभाष्यसमीक्षाटीकापञ्जिकाकारिकावार्तिकानीति
शास्त्रभेदाः, तेषां व्याख्याश्च । साहित्यविद्याया व्याख्या ।

p. 5

तृतीयोऽध्यायः

सरस्वत्याः पुत्रेच्छा । स्वयम्भूवरदानम् । सरस्वत्याः काव्यपुरुषोत्पत्तिः । तस्य
छन्दस्वद्भागुधारणम् । काव्यपुरुषस्य स्तुतिर्वर्णनं च । सारस्वतेयस्य उशनसे वात्सी-
कये च छन्दस्वद्वाक्सद्धारणम् । काव्यपुरुषस्य सरस्वत्या ब्रह्मलोकेऽनुगमनम् ।
सन्नियतनाय तद्वशीकरणार्थं साहित्यविद्यायधूत्पादनं, तस्यै काव्यपुरपानुवर्तनाय, का-
व्यविद्यास्नातकेभ्यश्चेतयोः परितस्तवनायादेशः । प्रथमं प्राचीं प्रति चलनम् । तत्र
काव्यपुरुषमभियुञ्जाना सा औमेयी यं देव शयेष्टमसेविष्ट स तत्रलाभिः
स्त्रीभिरनुकृतः । सा औडूमागधीप्रवृत्तिः । गौडाङ्गनावेपवर्णनम् । तयोरनुसारेण
भारतीवृत्तिगौडीरीत्योः प्रादुर्भावः । ततः पाञ्चालान् प्रति चलनम् । पाञ्चालम-
ध्यमाप्रवृत्तिसात्वतीवृत्तिपाञ्चालीरीतीनां प्रादुर्भावः । ततोऽनन्तीं प्रति चलनम् ।
सन्नेपध्यानुसारेण आयन्तीप्रवृत्तिसात्वतीकैशिकीवृत्तीनां प्रादुर्भावः । ततो दक्षिणां
प्रति चलनम् । तत्र दक्षिणात्प्राप्रवृत्तिकैशिकीवृत्तिवैदर्भीरीतीनां प्रादुर्भावः । सम्पू-
र्णतया च काव्यपुरुषस्य वशीकरणम् । विद्भेषु यत्सगुल्मे तयोगान्धर्वपत्परि-
णयनम् । ततो विनिवृत्त्य तेषु प्रवेशेषु पिह्य नुदारगिर्यागमनम् । गौरीसरस्वतीभ्यां
यन्दनेन । तयोराशीर्षादेन वधिमानसनिवासकरणं वविलोकस्वर्गसर्गश्च ।

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न्यापारः वैभक्तः, शक्तः, शक्तिविभक्तिमयश्चेति । तेषां व्याख्या उदाहरणानि च ।
 एकाख्यातम्, अनेकाख्यातम् (सान्तरं निरन्तरञ्च), आधृत्ताख्यातम्, एफामिधेया-
 ख्यातम्, परिणताख्यातम्, अनुबृत्ताख्यातम्, समुच्चिताख्यातम्, अध्याहृताख्यातम्,
 कृद्भिहिताख्यातम्, अनपेक्षिताख्यातमिति वाक्यं दशधा । गुणवदलङ्कृतञ्च वाक्य-
 मेव काव्यम् । असत्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यमिति मतनिरासः । असदुप-
 देशकत्वान्नोपदेष्टव्यमिति मतनिरासः । असभ्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्य-
 मिति मतस्य श्रुतौ च शास्त्रे चैतदर्थस्योपलब्धेर्निरासः ।

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सप्तमोऽध्यायः

ब्राह्मं, शैवं, वैष्णवमिति प्रणेतृभेदेन पुराणादिमतेन वाक्यं त्रिधा । स्वायम्भुवं,
 ऐश्वरं, आर्षम्, आर्षिकम्, आर्षिपुत्रकं चेति ब्राह्मं वचः पञ्चधा तेषां व्याख्याः ।
 सारस्वतकवीनां मते तु ब्रह्मविष्ण्वादिशिष्येषु चतुःषष्ट्युपदिष्टं वचः पारमेश्वरम् ।
 क्रमेण चैतस्य देवैर्देवयोनिभिश्च यथामत्युपजीव्यमानत्वाद्विद्यत्त्वेन व्यपदेशः । तद्य
 वैबुधं, वैशाधरं, गान्धर्वं, योगिनीगतं चेति चतुर्धा । तेषां सव्याख्योदाहरणानि । वैष्ण-
 वस्य मानुपत्त्वेन व्यपदेशः । तद्य वैदर्भी, गौडीया पाञ्चाली चेति रीतिव्यभेदेन त्रिधा ।
 काकुर्वन्नोक्तिर्नाम शब्दालङ्कारोऽयमिति रद्रटमतस्य निरासः । काकोः पाठधर्मत्वम् ।
 साकाहा निराकाहा, चेति तस्या द्वैविध्यम् । आक्षेपगर्भा, प्रभ्रगर्भा, वितर्कगर्भा, चेति
 त्रिधा साकाहा । निराकाहाऽपि विधिरूपा, उत्तररूपा, निर्णयरूपेति त्रिविधा ।
 तासामुदाहरणानि । अभ्युपगमागुनयकाकूदाहरणम् । अभ्यनुसोपहासकाकूदा-
 हरणम् । त्रिचतुरकाकुयोगोदाहरणे । काकुकलनायां सामान्यपाठप्रतिष्ठायां च
 सद्ब्रह्मश्लोकाः । मगधगौडकर्णाटद्रविडलाटसुराष्ट्रकाश्मीरोत्तरापथपाञ्चालोद्भवानां
 कवीनां पाठप्रतिष्ठायां परिकरश्लोकाः ।

p. 34

अष्टमोऽध्यायः

श्रुतिः, स्मृतिः, इतिहासः, पुराणं, प्रमाणविद्या, समयविद्या, राजनिदान्तत्रयी,
 श्लोको, विरचना, प्रकीर्णकं, उचितसंयोगः, योक्तृसंयोगः, उत्पाद्यसंयोगः, संयो-
 गविकारः इत्येताः फाव्यार्थानां षोडश योनयः । श्रौत-स्मार्त-पेतिहासिक-पौराणिक-
 नैमांसिक-सांगर्षीय-न्यायवैशेषिकीय-मौढीय-लौपायतिक-आर्हत-शैयसिद्धान्तीय-पा-
 ष्यरात्र-शौद्धमिद्धान्तीय-नाट्यशास्त्रीय-कामसूत्रीय-लौकिक-विरचनाविरचक-हृत्विदि-

स्वीकरणापरनामधेयं हरणम् । तद्वदर्थप्रयोगे व्यस्तार्थप्रयोगे च । पाद एवान्यथात्व-
करणं पादोनहरणं वा न स्वीकरणम् । भिन्नार्थानां पादानामेकेन पादेनान्वयनं कवि-
त्यमेव, तद्वत् कतिपयपदैकदेशप्रयोगी । वाक्यस्वान्यथा व्याख्यानमपि न स्वीकरणं
हरणं वा । परकीयस्य स्वीयत्वेन विलपनं दौषोदाहरणम् । मूल्यकयोऽपि हरणम् ।
नास्त्यचौरः कविजनः, परं तु यो निगूहितुं जानाति, स चिना वाच्यं नन्दति ।
कविः कश्चिदुत्पादकः, कश्चित्परिवर्तकः, कश्चिदाच्छादकः, कश्चित्संवर्गकः, परं तु यः
शब्दार्थोक्तिषु किञ्चन नूतनं पश्येत्, प्राच्यं किञ्चन चोद्दिशेत्, स महाकविः । p. 62

द्वादशोऽध्यायः

अर्थहरणस्य विचारः । अन्ययोर्निर्निहृतयोर्निरयोर्निरिति त्रयो भेदाः । अन्ययो-
र्निर्दिष्टा प्रतिविम्बकल्प आलेख्यप्रख्यश्च । निहृतयोर्निरपि द्विधा तुल्यदेहितुल्यः पर-
पुरप्रवेशसदृशश्च । अयोनिः पुनरेकादश एव । व्याख्या उदाहरणानि च प्रतिविम्ब-
कल्पादिचतुर्णामर्थानाम् । अभीपामर्थानामयस्कान्तयथान्वर्थाः धामकसुन्दकफर्फ-
त्राचकाः चत्वारः लौकिनाः कथयः । पञ्चमश्च चिन्तामणिरलौकिकोऽदृष्टचरार्थदर्शी ।
तेषां व्याख्याः । चिन्तामणेः लौकिकालौकिकमिश्रत्वेन त्रयो भेदाः । तेषामुदाहर-
णानि । प्रतिविम्बकल्पादिचतुर्णामर्थानां प्रत्येकमाष्टक्यचशाह्वत्रिंशद्वरणोपायाः ।
तत्र प्रतिविम्बकल्पग्याष्टौ विकल्पाः व्यसकः, मण्डं, तैलविन्दुः, नटनेपथ्यं,
छन्दोविनिमयः, हेतुव्यत्ययः, सङ्क्रान्तकं, सम्पुटश्च । तेषामुदाहरणानि । सोऽयं
कवेरेवकवित्वदार्पी सर्वथा प्रतिविम्बकल्पः परिहरणीयः । p. 68

त्रयोदशोऽध्यायः

आलेख्यप्रख्यतुल्यदेहितुल्यपरपुरप्रवेशमदृशानां प्रत्येकमष्टौ भेदाः । तत्र सप्त-
प्रमः, विभूषणमोषः, ध्युत्क्रमः, विशेषोक्तिः, उत्तंसः, नटनेपथ्यम्, एहपरिकार्यः,
प्रस्तापत्तिः इति आलेख्यप्रख्यस्य अष्टौ भेदाः । विषयपरिवर्तः, द्वन्द्वविच्छित्तिः,
रत्नमाला, साहोद्वेगः, शूलिका (संयादिनी विसंयादिनीति द्विरूपा), विषानाप-
हारः, मानिक्यपुञ्जः, कन्द इति तुल्यदेहितुल्यस्याष्टौ भेदाः । अनयोर्नागयोगशुभा-
हत्यम् । हृदयुद्धं, प्रतिक्रान्तं, पशुगंपारः, धातुवादः, मत्कारः, जीवजीवकः,
भाषयुग्म, तद्विरोधी इति परपुरप्रवेशमदृशस्य अष्टौ भेदाः इति त्रिंशद्वर-
णोपायाः । अर्थपरित्यजेन च तेषां प्रतियोगिनः । एतेषां हानोपादानविज्ञाने
कवित्वम् । p. 78



राजशेखरविरचिता काव्यमीमांसा ।

कविरहस्यम् ।



प्रथमोऽध्यायः शास्त्रसङ्ग्रहः ।

अथातः काव्यं मीमांसिष्यामहे यथोपदिदेश श्रीकण्ठः परमेष्ठि-
वैकुण्ठादिभ्यश्चतुःषष्टये शिष्येभ्यः, सोऽपि भगवान्स्वयम्भूरिच्छा-
जन्मभ्यः स्वान्तेवासिभ्यः । तेषु सारस्वतेयो वृन्दीयसामपि वन्द्यः
काव्यपुरुष आसीत् । तं च सर्वसमयविदं दिव्येन चक्षुषा भविष्य-
दर्शदर्शिनं भूर्भुवःस्वस्त्रितयवर्तिनीषु प्रजासु हितकाम्यया प्रजापतिः 5
काव्यविद्याप्रवर्तनायै प्रायुङ्क्त । सोऽष्टादशाधिकरणीं दिव्येभ्यः
काव्यविद्यास्नातकेभ्यः सप्रपञ्चं प्रोवाच । तत्र कविरहस्यं सहस्राक्षः
समाधासीत्, औक्तिकमुक्तिगर्भः, रीतिनिर्णयं सुवर्णनाभः, आनुप्रा-
सिकं प्रचेतायनः, यमकानि चित्रं चित्राद्गर्दः, शब्दश्लेषं शेषः, वास्तवं
पुलस्त्यः, औपम्यमौपकायनः, अतिशयं पाराशरः, अर्थश्लेषमुत्तथ्यः, 10
उभयालङ्कारिकं कुबेरः, वैनोदिकं कामदेवः, रूपकनिरूपणीयं भरतः,
रसाधिकारिकं नन्दिकेश्वरः, दोषाधिकरणं धिपणः, गुणोपादानिक-
मुपमन्युः, औपनिषदिकं कुचमारः इति ततस्ते पृथक् पृथक् स्वशा-
स्त्राणि विरचयाञ्चक्रुः । इत्थङ्कारञ्च प्रकीर्णत्वात् सा किञ्चिदुचिच्छिद
इतीर्य प्रयोजका(ना)ङ्गवती सङ्घिष्य सर्वमर्थमल्पग्रन्थेनाष्टादशाधि-15
करणी प्रणीता । तस्या अयं प्रकरणाधिकरणसमुद्देशः । शास्त्रसङ्ग्रहः

१ चित्राद् may go with यमकानि too, or all MSS may have omitted the name of the teacher of Yamakas

शास्त्रनिर्देशः, काव्यपुरुषोत्पत्तिः, पदवाक्यविवेकः, पाठप्रतिष्ठा,
अर्थानुशासनं, वाक्यविधयः, कविविशेषः, कविचर्या, राजचर्या,
काकुप्रकाराः, शब्दार्थहरणोपायाः, कविसमयः, देशकालविभागः,
भुवनकोश, इति कविरहस्यं प्रथममधिकरणमित्यादि ।

- ५ इति सूत्राण्यथैतेषां व्याख्या भाष्यं भविष्यति ।
समासव्यासविन्यासः सैष शिष्यहिताय नः ॥
चित्रोदाहरणैर्गुर्वी ग्रन्थेन तु लघीयसी ।
इयं नः काव्यमीमांसा काव्यव्युत्पत्तिकारणम् ॥
इयं सा काव्यमीमांसा मीमांसा यत्र वाग्लवः ।
१० वाग्लवं न स जानाति न विजानाति यस्त्विमाम् ॥
यायावरीयः सङ्घिष्य मुनीनां मतविस्तरम् ।
व्यकिरोत्काव्यमीमांसां कविभ्यो राजशेखरः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
प्रथमोऽध्यायः शास्त्रसङ्ग्रहः ॥

१५ द्वितीयोऽध्यायः शास्त्रनिर्देशः ।

- इह हि वाङ्मयमुभयथा शास्त्रं काव्यं च । शास्त्रपूर्वकत्वात् का-
व्यानां पूर्वं शास्त्रेष्वभिनिविशेत । नह्यप्रवर्तितप्रदीपास्तंमसि तत्त्वा-
र्थसार्थमध्यक्षयन्ति । तच्च द्विधा—अपौरुषेयं पौरुषेयं च । अपौरुषेयं
श्रुतिः । सा च मन्त्रब्राह्मणे । विवृतक्रियातन्त्रा मन्त्राः । मन्त्राणां स्तुति-
२० निन्दाव्याख्यानविनियोगग्रन्थो ब्राह्मणम् । ऋग्यजुःसामवेदास्त्रयी ।
अथर्वणश्च तुरीयः । तत्रार्थव्यवस्थितपादा ऋचः । ताः सगीतयः सा-
मानि । अच्छन्दांस्यगीतानि यजुंषि । ऋचो यजुंषि (सामानि) चाथ-
र्वणं त इमे चत्वारो वेदाः । इतिहासवेदधनुर्वेदौ गान्धर्वायुर्वेदाद्यपि
चोपवेदाः । “वेदोपवेदात्मा सार्ववर्णिकः पञ्चमो गेयवेदः” इति द्रौहि-
२५ णिः । “शिक्षा, कल्पो, व्याकरणं, निरुक्तं, छन्दोविचितिः, ज्योतिषं च

पडङ्गानि” इत्याचार्याः । “उपकारकत्वादलङ्कारः सप्तममङ्गम्” इति
यायावरीयः । ऋते च तत्स्वरूपपरिज्ञानाद्वेदार्थानवर्गतेः । यथा—

“द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिपस्वजाते ।

तयोरन्यः पिप्पलं स्वाद्वत्ति अनश्नन्नन्यो अभिचाकशीति ॥”

सेयं शास्त्रोक्तिः । प्रत्यधिकरणं च ऋचं यजुः सामाथर्वणं ब्राह्मणं ६
चोदाहृत्य भाषामुदाहरिष्यामः । तत्र वर्णानां स्थानकरणप्रयत्ना-
दिभिः निष्पत्तिनिर्णयिनी शिक्षा आपिशलीयादिका । नानाशा-
खाधीतानां मन्त्राणां विनियोजकं सूत्रं कल्पः । सा च यजुर्विद्या ।
शब्दानामन्वाख्यानं व्याकरणम् । निर्वचनं निरुक्तम् । छन्दसां
प्रतिपादयित्री छन्दोविचितिः । ग्रहगणितं ज्योतिषम् । अलङ्कार-10
व्याख्यानं तु पुरस्तात् ।

पौरुषेयं तु पुराणम्, आन्वीक्षिकी, मीमांसा, स्मृन्नितन्नमिति
चत्वारि शास्त्राणि । तत्र वेदाख्यानोपनिबन्धनप्रायं पुराणमष्टाद-
शधा । यदाहुः—

“सर्गः प्रतिसंहारः कल्पो मन्वन्तराणि वंशविधिः । 15

जगतो यत्र निबद्धं तद्विज्ञेयं पुराणमिति ॥”

“पुराणप्रविभेद एवेतिहासः” इत्येके । स च द्विधा परि(र)क्रियापु-
राकल्पाभ्याम् । यदाहुः—

“परि(र)क्रिया पुराकल्प इतिहासगतिर्द्विधा ।

स्यादेकनायका पूर्वा द्वितीया बहुनायका ॥” 20

तत्र रामायणं भारतं चोदाहरणं । आन्वीक्षिकीं तु विद्यावसरे
वक्ष्यामः । निगमवाक्यानां न्यायैः सहस्रेण विवेकी मीमांसा ।
सा च द्विविधा विधिविवेचनी ब्रह्मनिदर्शनी च । अष्टादशैव
श्रुत्यर्थस्मरणात्स्मृतयः । “तानीमानि चतुर्दश विद्यास्थानानि, यदुत
वेदाश्चत्वारः, पडङ्गानि, चत्वारि शास्त्राणि” इत्याचार्याः । तान्येतानि 25
कृत्स्नामपि भूर्भुवःस्वस्वर्यां व्यासज्य वर्त्तन्ते । तदाहुः—

“विद्यास्थानानां गन्तुमन्तं न शक्तो

जीवेद्वर्षाणां योऽपि सात्रं सहस्रम् ।

तस्मात्सङ्क्षेपादर्थसन्दोह उक्तो
व्यासः संत्यक्तो ग्रन्थभीरुप्रियार्थम् ॥”

“सकलविद्यास्थानैकायतनं पञ्चदशं काव्यं विद्यास्थानम्” इति
यायावरीयः । गद्यपद्यमयत्वात् कविधर्मत्वात् हितोपदेशकत्वाच्च
५ तद्वि शास्त्राण्यनुधावति । “वार्त्ता कामसूत्रं शिल्पिशान्त्रं दण्ड-
नीतिरिति पूर्वैः सहाष्टादश विद्यास्थानानि” इत्यपरे । आन्वीक्षिकी
त्रयी वार्त्ता दण्डनीतिश्चेति विद्याः । “दण्डनीतिरेवैका विद्या”
इत्यौशनसाः । दण्डभयाद्वि कृत्स्नो लोकः स्वेषु स्वेषु कर्मस्ववतिष्ठते ।
“वार्त्ता दण्डनीतिर्द्वे विद्ये” इति बार्हस्पत्याः । वृत्तिर्विनयग्रहणं च
१० स्थितिहेतुलोकयात्रायाः । “त्रयीवार्त्तादण्डनीतयस्तिस्त्रो विद्याः”
इति मानवाः । त्रयी हि वार्त्तादण्डनीत्योरुपदेष्टी । “आन्वीक्षिकी-
त्रयीवार्त्तादण्डनीतयश्चतस्रो विद्या” इति कौटिल्यः । आन्वी-
क्षिक्या हि विवेचिता त्रयी वार्त्तादण्डनीत्योः प्रभवति । “पञ्चमी
साहित्यविद्या” इति यायावरीयः । सा हि चतसृणामपि विद्यानां
१५ निष्पन्दः । आभिर्धर्मार्थौ यद्विद्यात्तद्विद्यानां विद्यात्वम् । तत्र
त्रयी व्याख्याता । द्विधा चान्वीक्षिकी पूर्वोत्तरपक्षाभ्याम् । अर्ह-
द्भ्रदन्तदर्शने लोकायतं च पूर्वः पक्षः । साह्यं न्यायवैशेषिकौ
चोत्तरः । त इमे पैदृ तर्काः । तत्र च तिस्रः कथा भवन्ति वादो,
जल्पो, वितण्डा च । मध्यस्थयोस्तत्त्वावबोधाय वस्तुतत्त्वपरामर्शो
२० वादः । विजिगीषोः स्वपक्षसिद्धये छलजातिनिग्रहादिपरिग्रहो
जल्पः । स्वपक्षस्यापरिग्रहीत्री परपक्षस्य दृपयित्री वितण्डा ।
कृपिपाशुपाल्ये वणिज्या च वार्त्ता । आन्वीक्षिकीत्रयीवार्त्तानां
योगक्षेमसाधनो दण्डस्तस्य नीतिर्दण्डनीतिः । तस्यामायत्ता लोक-
यात्रा । इति शास्त्राणि । सामान्यलक्षणं त्रैयाम्—

२५ “सरित्तामिव प्रवारास्तुच्छाः प्रथमं यथोत्तरं विपुलाः ।
ये शास्त्रसमारम्भा भवन्ति लोकस्य ते यन्त्राः ॥”

सूत्रादिभिश्चैषां प्रणयनम् । तत्र सूत्रणात् सूत्रम् । यदाहुः—

“अल्पाक्षरमसन्दिग्धं सारवद्विश्वतो मुखम् ।

अस्तोभमनवद्यश्च सूत्रं सूत्रकृतो विदुः ॥”

सूत्राणां सकलसारविवरणं वृत्तिः । सूत्रवृत्तिविवेचनं पद्धतिः ।
आक्षिप्य भाषणाद्भाष्यम् । अन्तर्भाष्यं समीक्षा । अवान्तरार्थवि- 5
च्छेदश्च सा । यथासम्भवमर्थस्य टीकनं टीका । विषमपदभङ्गिका
पञ्जिका । अर्थप्रदर्शनकारिका कारिका । उक्तानुक्तदुरुक्तचिन्ता
वार्तिकमिति शास्त्रभेदाः ।

“भवति प्रथयन्नर्थं लीनं समभिहृतं स्फुटीकुर्वन् ।

अल्पमनल्पं रचयन्ननल्पमल्पं च शास्त्रकविः ॥”

10

शास्त्रैकदेशस्य प्रक्रिया प्रकरणम् । अध्यायादयस्त्ववान्तरवि-
च्छेदाः कृतिभिः स्वतन्त्रतया प्रणीता इत्यपरिसङ्ख्येया अनाख्येयाश्च ।
शब्दार्थयोर्यथावत्सहभावेन विद्या साहित्यविद्या । उपविद्यास्तु
चतुःषष्टिः । ताश्च कला इति विदग्धवादः । स आजीवः काव्यस्य ।
तमौपनिषदिके वक्ष्यामः । 15

इत्यनन्तोऽभियुक्तानामत्र संरम्भविस्तरः ।

त्यक्तो निपुणधीगम्यो ग्रन्थगौरवकारणात् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

द्वितीयोऽध्यायः शास्त्रनिर्देशः ॥

तृतीयोऽध्यायः काव्यपुरुषोत्पत्तिः ।

20

एवं गुरुभ्यो गिरः पुण्याः पुराणीः शृणुमः स्म, यत्किल धिपणं
शिष्याः कथाप्रसङ्गे पप्रच्छुः, कीदृशः पुनरसौ सारस्वतेयः काव्यपुरुषो
वो गुरुः ? इति । स तान् बृहताम्पतिरुचे ।

पुरा पुत्रीयन्ती सरस्वती तुपारगिरौ तपस्यामास । प्रीतेन मनसा

तां विरिञ्चः प्रोवाच 'पुत्रं ते सृजामि' [इति] । अथैषा काव्यपुरुषं सुपुवे ।
सोऽभ्युत्थाय सपादोपग्रहं छन्दस्वतीं वाचमुदचीचरत् ।

“यदेतद्वाद्भयं विश्वमर्थमूर्त्या विवर्त्तते ।

सोऽस्मि काव्यपुमानन्व पादौ चन्देय तावकौ ॥” [इति]

5 तामाघ्रायदृष्टचरीमुपलभ्य भापाविपये छन्दोमुद्रां देवी ससम्म-
दमङ्कपर्यङ्केनादाय तमुदलापयत् । “वत्स सञ्छन्दस्काया गिरः प्रणे-
तर्वाङ्घ्रयमातरमपि मानरं मां विजयसे । प्रशस्यतमं चेदमुदाहरन्ति
यद्वत् 'पुत्रात्पराजयो द्वितीयं पुत्रजन्म' इति । त्वत्तः पूर्वं हि विद्यांसो
गद्यं ददृशुर्न पद्यम् । त्वदुपज्ञमथातः छन्दस्वद्वयः प्रवत्स्यति । अहो
10 श्लाघनीयोऽसि । शब्दार्थौ ते शरीरं, संस्कृतं मुग्धं, प्राकृतं बाहुः,
जघनमपभ्रंशः, पैशाचं पादौ, उरो मिश्रम् । समः प्रसन्नो मधुर उदार
ओजस्वी चासि । उक्तिचणं च ते घचः, रस आत्मा, रोमाणि छन्दांसि,
प्रश्नोत्तरप्रवहिकादिकं च चाक्केलिः, अनुप्रासोपमादयश्च त्वामलङ्क-
र्यन्ति । भविष्यतोऽर्थस्याभिधात्री श्रुतिरपि भवन्तमभिष्टौति ॥

15 “चत्वारि शृद्धान्त्र(त)योऽस्य पादा द्वे शीपे सप्तहस्तासोऽस्य ।
त्रिधा यद्वो वृषभो रोरवाति महो देवो मर्त्यमा (र्त्या आ)विवेश ॥” इति
तथापि संवृणु प्रगल्भस्य पुंसः कर्म । घालोचितं चेष्टम्” इति
निगद्य निवेद्य धैनमनोकहाश्रयिणि गण्डशैलतलतल्पे स्नातुमभ्र-
गङ्गां जगाम । तावद्य कुशान् समिधश्च समाहर्त्तुं निःसृतो महामुनि-
20 रुशना परिवृत्ते पूषण्यूष्मोपमुनं तमद्राक्षीत् । कस्यायमनाथो घाल
इति चिन्तयन्वमाभ्रमपदमनपीत् । क्षणादाश्वस्तश्च स सारम्वतेय-
स्तस्मै छन्दस्वतीं वाचं समचारयत् । अकस्मादिसापयन्त चाभ्युवाच ।

“घा दुग्धाऽपि न दुग्धेय कविदोग्धृभिरन्यहम् ।

इदि नः सन्निभत्तां सा सृक्तिधेनुः सरम्वती ॥” इति ॥

25 मन्पूर्वकमघ्पेतृणां च सुमेधस्त्वमादिदेश । ततः प्रभृति तमुजानसं
सन्नः कपिरित्यागधत्ते । तदुपचाराद्य कथयः कथय इति लोक-

यात्रा । कविशब्दश्च कवृ वर्ण इत्यस्य धातोः काव्यकर्मणो रूपम् ।
 काव्यैकरूपत्वाच्च सारस्वतेयेऽपि काव्यपुरुष इति भक्त्या प्रयुञ्जते ।
 ततश्च विनिवृत्ता वाग्देवी तत्र पुत्रमपश्यन्ती मध्येहृदयं चक्रन्द ।
 प्रसङ्गागतश्च वाल्मीकिर्मुनिवृषा सप्रश्रयं तमुदन्तमुदाहृत्य भगवत्यै
 भृगुसूतेराश्रमपदमदर्शयत् । सापि प्रस्तुतपयोधरा पुत्रायाङ्गपालीं 5
 ददाना शिरसि च चुम्बन्ती स्वस्तिमता चेतसा प्राचेतसायापि
 महर्षये निमृत्तं सच्छन्दांसि वचांसि प्रायच्छत् । अनुप्रेक्षितश्च स
 तथा निपादनिहतसहचरीकं क्रौञ्चयुवानं करुणक्रेङ्कारया गिरा
 क्रन्दन्तमुदीक्ष्य शोकवान् श्लोकमुज्जगाद ।

“मा निपाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः । 10

यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥” [इति]

ततो दिव्यदृष्टिर्देवी तस्मा अपि श्लोकाय वरमदात्, यदुतान्यदन-
 धीयानो यः प्रथममेनमध्येष्यते स सारस्वतः कविः सम्पत्स्यत इति ।
 स तु महामुनिः प्रवृत्तवचनो रामायणमितिहासं समद्वभत् ।
 द्वैपायनस्तु श्लोकप्रथमाध्यायी तत्प्रभावेन शतसाहस्रीं संहितां 15
 भारतम् । एकदा तु ब्रह्मर्षिवृन्दारकयोः श्रुतिविवादे दाक्षिण्यवा-
 न्देवः स्वयम्भूस्तामिमां निर्णेत्रीमुद्दिदेश । उपश्रुतवृत्तान्तश्च मातरं
 व्रजन्तीं सोऽनुवव्राज । ‘वत्स परमेष्ठिनाऽननुमतस्य ते न ब्रह्मलोक-
 यात्रा निःश्रेयसाय’ इत्यभिदधाना हेठाव्यवर्तयदेनमात्मना तु प्रव-
 वृते । ततः स काव्यपुरुषो रूपो निश्चक्राम । प्रियं मित्रमस्य च 20
 कुमारः साक्रन्दं रुदन्नभ्यधीयत गौर्यां ‘तात तूष्णीमास्व साऽहमेपा
 निपेधेमि’ इति निगदन्ती समचिन्तयत् । प्रायः प्राणभृतां प्रेमाण-
 मन्तरेण नान्यद्वन्धनमस्ति, तदेतस्य वशीकरणं कामपि स्त्रियं
 सृजामीति विचिन्तयन्ती साहित्यविद्यावधूमुद्रपादयत् । आदिशच्चैना-
 मेप ते रूपा धर्मपतिः पुरः प्रतिष्ठते । तदनुवर्त्तस्वैनं निवर्तय च । भव- 25
 न्तोऽपि हन्त मुनयः काव्यविद्याखातकाश्चरितमेतयोः स्तुध्वमेर्तद्धि

१ A भृगुभूते. २ A B अनुप्रेषितश्च. ३ A भवात्. ४ B omits ह्या. ५ B
 निपेधयागीति. ६ B एतद्धिं.

वः काव्यसर्वस्वं भविष्यतीत्यभिधाय भगवती भवानी जोषमासिष्ट।
तेऽपि तथा कर्तुमवतथिरे ।

अथ सर्वे प्रथमं प्राचीं दिशं शिश्रियुर्षत्राङ्गवङ्गसुह्रत्रह्यपुण्ड्राद्या
जनपदाः । तत्राभियुज्जाना तमौमेयी यं वेपं यथेष्टमसेविष्ट स
५ तत्रत्याभिः स्त्रीभिरन्वक्रियत । सा प्रवृत्तिरौद्मागधी । तां ते
मुनयोऽभितुष्टुः—

“आर्द्रार्द्रिचन्दनकुचापितसूत्रहारः

सीमन्तचुम्बिसिचयः स्फुटवाहुमूलः ।

दूर्वाप्रकाण्डरुचिरास्त्रगुरूपभोगा-

१० द्वौडाङ्गनासु चिरमेप चकास्तु वेपः ॥”

यदृच्छयाऽपि यादृङ्गेपथ्यः स सारस्वतेय आसीत् तद्रेपाश्च पुरुषा
वभूवुः । स्नाऽपि सैव प्रवृत्तिः । यदपरं नृत्तवाद्यादिकमेपा चक्रे सा
भारती वृत्तिः । तां ते मुनय इति समानं पूर्वेण । तथाविधाकल्प-
यापि तथा यदवशंवदीकृतः समासवदनुप्रासवद्योगवृत्तिपरम्परा-
१५ गर्भं जगाद् सा गौडीया रीतिः । तां ते मुनय इति समानं पूर्वेण ।
वृत्तिरीतिस्वरूपं यथावसरं वक्ष्यामः ।

ततश्च स पञ्चालान्प्रत्युचत्वाल यत्र पाञ्चालशरसेनहस्तिनापुरका-
श्मीरवाहीकवाहीकवाह्वेयादयो जनपदाः । तत्राभियुज्जाना तमौ-
मेयीति समानं पूर्वेण । सा पाञ्चालमध्यमा प्रवृत्तिः । तां ते मुन-
२० योऽभितुष्टुः—

“तादङ्गवल्गनतरङ्गितगण्डलेख-

मानाभिलम्बिदरदोलिततारहारम् ।

आश्रोणिगुल्फपरिमण्डलितोत्तरीयं

वेपं नमस्यत महोदयसुन्दरीणाम् ॥”

२५ किञ्चिदार्द्रितमना यत्रेपथ्यः स सारस्वतेय आसीदिति समानं
पूर्वेण । साऽपि यदीपनृत्तगीतवाद्यविलासादिकं दर्शयाम्बभूव सा
सात्त्वती वृत्तिः । आधिद्वगतिमत्त्वात्सा धारभटी । तां ते मुनय
इति समानं पूर्वेण । तथाविधाकल्पयाऽपि तथा यदीपद्वशंवदीकृत

ईषदसमासमीपदनुप्रासमुपचारगर्भञ्च जगाद सा पाञ्चाली रीतिः ।
तां ते मुनय इति समानं पूर्वेण ।

ततः सोऽवन्तीन्प्रत्युच्चाल यत्रावन्तीवैदिशसुराष्ट्रमालवारुदभृ-
शुकच्छादयो जनपदाः । तत्राभियुञ्जाना तमौमेयीति समानं पूर्वेण ।
सा प्रवृत्तिरावन्ती । पाञ्चालमध्यमादाक्षिणात्ययोरन्तरचारिणी हि ८
सा । अत एव सात्त्वतीकैशिक्यौ तत्र वृत्ती । तां ते मुनयोऽभितुष्टुवुः—

“पाञ्चालनेपथ्यविधिर्नराणां
स्त्रीणां पुनर्नन्दतु दाक्षिणात्यः ।
यज्जल्पितं यचरितादिकं त-
दन्योन्यसंभिन्नमवन्तिदेशे ॥”

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ततश्च स दाक्षिणां दिशमाससाद् यत्र मलयमेकलकुन्तलकेरल-
पालमञ्जरमहाराष्ट्रगङ्गाकलिङ्गादयो जनपदाः । तत्राभियुञ्जाना
तमौमेयीति समानं पूर्वेण । सा दाक्षिणात्या प्रवृत्तिः । तां ते
मुनयोऽभितुष्टुवुः ।

“आमूलतो वलितकुन्तलचारुचूड-
शूर्णालकप्रचयलाञ्छितभालभागः ।
कक्षानिवेशनिविडीकृतनीविरेप
वेपश्चिरं जयति केरलकामिनीनाम् ॥”

15

तामनुरक्तमनाः स यत्रेपथ्यः सारस्वतेय आसीदिति समानं
पूर्वेण । साऽपि यद्विचित्रनृत्तगीतवाद्यविलासादिकभाविर्भावया-
मास सा कैशिकी वृत्तिः । तां ते मुनय इति समानं पूर्वेण । यदत्यर्थं
च स तथा वशंवदीकृतः स्थानानुप्रासवदसमासं योगवृत्तिगर्भं
च जगाद सा वैदर्भी रीतिः । तां ते मुनय इति समानं पूर्वेण ।
तत्र वेपविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमो वृत्तिः, वचन-
विन्यासक्रमो रीतिः । “चतुष्टयी गतिर्वृत्तीनां प्रवृत्तीनां च, देशानां २५
पुनरानन्त्यं तत्कथमिव कात्स्न्येन परिग्रहः” इत्याचार्याः । “अनन्ता-
नपि हि देशांश्चतुर्धैवाकल्प्य कल्पयन्ति चक्रवर्तिक्षेत्रं सामान्येन,

तदवान्तरविशेषैः पुनरनन्ता एव" इति यायावरीयः । दक्षिणा-
त्समुद्राद्बुदीचीं दिशं प्रति योजनसहस्रं चक्रवर्तिक्षेत्रं, तत्रैष नेपथ्य-
विधिः । ततः परं दिव्याद्या अपि यं देशमधिवसेयुस्तद्देश्यं वेपमा-
श्रयन्तो निबन्धनीयाः । स्वभूमौ तु कामचारः । द्वीपान्तरभवानां
५ तदनुसारेण वृत्तिप्रवृत्ती । रीतयस्तु तिस्रस्तास्तु पुरस्तात् । तत्रास्ति
मनोजन्मनो देवस्य क्रीडावासो विदर्भेषु वत्सगुल्मं नाम नगरम् ।
तत्र सारस्वतेयस्तामौमेयीं गन्धर्वघटपरिणिनाय । ततस्तदध्वरं
विनिवृत्त्य तेषु प्रदेशेषु विहरमाणं तुपारगिरिमेवाजगाम यत्र
गौरी सरस्वती च मिथः सम्यन्धिनी तस्थतुः । तौ च कृतवन्दनौ
१० दम्पती दत्त्वाऽऽशिपं प्रभावमयेन वपुषा कविमानसनिवासिनौ
चक्रतुः । तयोश्च कविलोकस्वर्गसर्गं तमकल्प[ये]तां, यत्र काव्यमयेन
शरीरेण भर्त्यमधिवसन्तो दिव्येन देहेन कवय आकल्पं मोदन्ते ।

इत्येव काव्यपुरुषः पुरा सृष्टः स्वयम्भुवा ।

एवं विभज्य जानानः प्रेत्य चैह च नन्दति ॥

१५ इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
चृतीयोऽध्यायः काव्यपुरुषोत्पत्तिः ॥

चतुर्थोऽध्यायः पदवाक्यविवेकः ।

द्विविधं शिष्यमाचक्षते यदुत बुद्धिमानाहार्यबुद्धिश्च । यस्य निस-
र्गतः शास्त्रमनुधावति बुद्धिः स बुद्धिमान् । यस्य च शास्त्राभ्यासः
२० संस्कृन्ते बुद्धिमसावाहार्यबुद्धिः । त्रिधा च सा, स्मृतिर्मतिः प्रज्ञेति ।
अतिक्रान्तस्यार्थस्य स्मृतिः । वर्तमानस्य मञ्जी मतिः । अना-
गतस्य प्रज्ञात्री प्रज्ञेति । सा त्रिप्रकाराऽपि कवीनामुपकर्त्री । तयो-
र्बुद्धिमान् शुश्रूषते शृणोति गृहीते धारयति विजानात्यूहतेऽपोहति
तत्त्वं चाभिनिविशते । आहार्यबुद्धेरप्येव एव गुणाः किन्तु प्रज्ञा-
२५ स्तारमपेक्षन्ते । अहरहः सुगुरूपासना तयोः प्रकृष्टो गुणः । सा हि
बुद्धिविकासकामधेनुः । तदाहुः—

“प्रथयति पुरः प्रज्ञाज्योतिर्यथार्थपरिग्रहे
तदनु जनयत्यूहापोहक्रियाविशदं मनः ।
अभिनिविशते तस्मात्तत्त्वं तदेकमुखोदयं
सह परिचयो विद्यावृद्धैः क्रमादमृतायते ॥”

ताभ्यामन्यथावृत्तिर्दुर्बुद्धिः । तत्र बुद्धिमतः प्रतिपत्तिः । स खलु 5
सकृदभिधानप्रतिपन्नार्थः कविमार्गं मृगयितुं गुरुकुलमुपासीत ।
आहार्यबुद्धेस्तु द्वयमप्रतिपत्तिः सन्देहश्च । स खल्वप्रतिपन्नमर्थं
प्रतिपत्तुं सन्देहं च निराकर्तुमाचार्यानुपतिष्ठेत । दुर्बुद्धेस्तु सर्वत्र
मतिविपर्यास एव । स हि नीलीमेचकितसिचयकल्पः । अनाधेयगुणा-
न्तरत्वात् । तं यदि सारस्वतोऽनुभावः प्रसादयति तमौ(दौ)पतिपदिके 10
वक्ष्यामः ।

“काव्यकर्मणि कवेः समाधिः परं व्याप्रियते” इति श्यामदेवः ।
मनस एकाग्रता समाधिः । समाहितं चित्तमर्थान्पश्यति । उक्तञ्च—

“सारस्वतं किमपि तत्सुमहारहस्यं
यद्गोचरे च विदुषां निपुणैकसेव्यम् ।
तत्सिद्धये परमयं परमोऽभ्युपायो
यचेतसो विदितवेद्यविधेः समाधिः ॥”

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“अभ्यासः” इति मङ्गलः । अविच्छेदेन शीलनमभ्यासः । स हि
सर्वगामी सर्वत्र निरतिशयं कौशलमाधत्ते । “समाधिरान्तरः प्रयत्नो
वाद्यस्त्वभ्यासः । तावुभावपि शक्तिमुद्गासयतः । सा केवलं 20
कौव्ये हेतुः” इति यायावरीयः । विप्रसृतिश्च सा प्रतिभाव्युत्पत्ति-
भ्याम् । शक्तिकर्तृके हि प्रतिभाव्युत्पत्तिकर्मणी । शक्तस्य प्रति-
भाति शक्तश्च व्युत्पद्यते । या शब्दग्राममर्थसार्थमलङ्कारतन्त्रमुक्ति-
मार्गमन्यदपि तथाविधमधिहृदयं प्रतिभासयति सा प्रतिभा ।
अप्रतिभस्य पदार्थसार्थः परोक्ष इव । प्रतिभावतः पुनरपश्यतोऽपि 25

१ B क्रियावितरे. २ BC बुद्धिः. ३ B काव्यहेतुः. ४ Explained in A
in the margin as दृश्यातीनी.

प्रत्यक्ष इव । यतो मेघाविरुद्रकुमारदासादयो जाल्यन्धाः कवयः
 श्रूयन्ते । किञ्च न महाकवयोऽपि देशद्वीपान्तरकथापुरुषादिदर्शनेन
 तत्रत्यां व्यवहृतिं निवृत्तन्ति स्म ? । तत्र देशान्तरव्यवहारः—

“प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे घने
 तोये काञ्चनपद्मारेणुकपिशो पुण्याभिपेकक्रिया ।
 ध्यानं रत्नाशिलागृहेषु विबुधस्त्रीसन्निधौ संयमो
 यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥”

द्वीपान्तरव्यवहारः—“अनेन सार्द्धं विहराम्बुराशे-
 स्तीरेषु ताडीवनमर्मरेषु ।
 द्वीपान्तरानीतलवङ्गपुष्पै-
 रपाकूनखेदलचा मग्निः ॥”

कथापुरुषव्यवहारः—“हरोऽपि तावत्परिवृत्तधैर्य-
 चन्द्रोदयारम्भ इवाम्बुराशिः ।
 उमामुखे विम्बफलार्धरौष्टे
 व्यापारयामास विलोचनानि ॥”

आदिग्रहणात्— “तथागतायां परिहासपूर्वं
 सख्यां सखी येत्रभृदावभाषे ।
 याले व्रजामोऽन्यन इत्यधैनां
 वधूरसूयाकुटिलं ददश ॥”

सा च द्विधा कारपित्री भावपित्री च । कवेरूपकुर्वाणा कार-
 पित्री । साऽपि त्रिविधा सहजाऽऽहार्याऽऽपदेशिकी च । जन्मान्तर-
 संस्कारापेक्षिणी सहजा । जन्मसंस्कारयोनिराहार्या । मङ्गतस्त्राद्युप-
 देशप्रभया औपदेशिकी । ऐहिकेन क्रियताऽपि संस्कारेण प्रथमां (मा) ।
 तां सहजेति व्यपदिशन्ति । महता पुनराहार्या । औपदेशिक्याः
 पुनरैहिक एव उपदेशकालः, ऐहिक एव संस्कारकालः । त इमे

त्रयोऽपि कवयः सारस्वत, आभ्यासिक, औपदेशिकश्च । जन्मान्तरसंस्कारप्रवृत्तसरस्वतीको बुद्धिमान्सारस्वतः । इह जन्माभ्यासो-
द्भासितभारतीक आहार्यबुद्धिराभ्यासिकः । उपदेशित(श)दर्शितवा-
ग्विभवो दुर्बुद्धिरौपदेशिकः । “तस्मान्नेतरौ तन्नशेषमनुतिष्ठताम् ।
नहि प्रकृतिमधुरा द्राक्षा फाणितसंस्कारमपेक्षते” इत्याचार्याः । “न”^५
इति यायावरीयः । एकार्थं हि क्रियाद्वयं द्वैगुण्याय सम्पद्यते ।
“तेषां पूर्वः पूर्वः श्रेयान्” इति श्यामदेवः । यतः—

“सारस्वतः स्वतन्त्रः स्याद्भवेदाभ्यासिको मितः ।
उपदेशकविस्त्वन्न वल्गु फल्गु च जल्पति ॥”

“उत्कर्षः श्रेयान्” इति यायावरीयः । स चानेकगुणसन्निपाते^{१०}
भवति । किञ्च—

“बुद्धिमत्त्वं च काव्याङ्गविद्यास्वभ्यासकर्म च ।
कवेश्वोपनिपच्छक्तिस्त्रयमेकत्र दुर्लभम् ॥
काव्यकाव्याङ्गविद्यासु कृताभ्यासस्य धीमतः ।
मन्त्रानुष्ठाननिष्ठस्य नेदिष्ठा कविराजता ॥”

१५

कर्वीनां तारतम्यतश्चैप प्रायोदाहः ।

“एकस्य तिष्ठति कवेर्गृह एव काव्य-
मन्यस्य गच्छति सुहृद्भवानि यावत् ।
न्यस्यावि(स्यद्वि)दग्धवन्दनेषु पदानि शश्व-
त्कस्यापि सञ्चरति विश्वकुतूहलीय ॥”

२०

सेयं कारपित्री । भावकस्योपकुर्वाणा भावपित्री । सा हि कवेः
श्रममभिप्रायं च भावयति । तथा वल्गु फलितः कवेर्व्यापारतरुः ।
अन्यथा सोऽवकेही स्यात् । “कः पुनरनयोर्भेदो यत्कविर्भावयति
भावकश्च कविः” इत्याचार्याः । तदाहः—

“प्रतिभातारतम्येन प्रतिष्ठा भुवि भूरिधा ।

२५

भावकस्तु कविः प्रायो न भजत्यधमां दशाम् ॥”

“न” इति कालिदासः । पृथगेव हि कवित्वाद्भावकत्वं, भाव-
कत्वाच्च कवित्वम् । स्वरूपभेदाद्विषयभेदाच्च । यदाहुः—

“कश्चिद्वाचं रचयितुमलं श्रोतुमेवापरस्तां
कल्याणी ते मतिरुभयथा विस्मयं नस्तनोति ।
नद्येकस्मिन्नतिशयवतां सन्निपातो गुणाना-
मेकः सूते कनकमुपलस्तत्परीक्षाक्षमोऽन्यः ॥”

“ते च द्विधा । अरोचकिनः, सतृणाभ्यवहारिणश्च” इति मङ्गलः ।
“कचयोऽपि भवन्ति” इति वामनीयाः । “चतुर्द्धा” इति याया-
धरीयः “मत्सरिणस्तत्त्वाभिनिवेशिनश्च” । “तत्र विवेकिनः पूर्वं
तद्विपरीतास्तु ततोऽनन्तराः” इति वामनीयाः । “अरोचकिता हि
तेषां नैसर्गिकी ज्ञानयोनिर्वा । नैसर्गिकीं हि संस्कारशक्तेनापि
वद्मिव क्वालिकां ते न जहति । ज्ञानयोनौ तु तस्यां विशिष्टज्ञे-
यवति यचसि रोचकिनाद्युत्तिरेव” इति यायाधरीयः । किञ्च सतृ-
णाभ्यवहारिणा सर्वसाधारणी । तथाहि व्युत्पित्सोः कौतुकिनः
सर्वस्य सर्वत्र प्रथमं सा । प्रतिभाविवेकविकलता हि न गुणागुण-
योर्विभागसूत्रं पातयति । ततो बहु त्यजति बहु च गृह्णाति । विवे-
कानुसारेण हि बुद्धयो मधु निष्यन्दन्ते । परिणामे तु यथार्थदर्शी
स्यात् । विभ्रमभ्रंशश्च निःश्रेयसं सन्निधत्ते । मत्सरिणस्तु प्रतिभा-
तमपि न प्रतिभातं, परगुणेषु वाच्यमत्वात् । स पुनरमत्सरी ज्ञाता
च विरलेः । तदुक्तम्—

“कस्त्वं भोः कविरस्मि फाप्यभिनवा मृत्तिः सग्रे पठ्यतां
त्यक्ता कान्यकथैव सम्प्रति मया कस्मादिदं श्रूयताम् ।
यः सम्यग्विचिनक्ति दोषगुणयोः सारं स्वयं सत्कविः
सोऽस्मिन्भावक एव नास्त्यथ भवेद्देवात्त निर्मत्सरः ॥”

तत्त्वाभिनिवेशी तु मध्येसहस्रं यथेकः । तदुक्तम्—

“शब्दानां विचिनक्ति गुम्फनविधीनामोदते मृत्तिभिः
सान्द्रं छेदि रसांघृनं विचिनुते तात्पर्यमुद्रां च यः ।

पुण्यैः सङ्घटते विवेक्तृविरहादन्तर्मुखं ताम्यतां
 केपामेव कदाचिदेव(प) सुधियां काव्यश्रमज्ञो जनः ॥
 स्वामी मित्रं च मन्त्री च शिष्यश्चाचार्य एव च ।
 कवेर्भवति ही चित्रं किं हि तद्यत्र भावकः ॥
 काव्येन किं कवेस्तस्य तन्मनोमात्रवृत्तिना ।
 नीयन्ते भावकैर्यस्य न निबन्धा दिशो दश ॥
 सन्ति पुस्तकविन्यस्ताः काव्यबन्धा गृहे गृहे ।
 द्वित्रास्तु भावकमनःशिलापट्टनिकुटिताः ॥
 सत्काव्ये विक्रियाः काश्चिद्भावकस्योद्धसन्ति ताः ।
 सर्वाभिनयनिर्णीतौ दृष्टा नाट्यसृजा न याः ॥
 चाग्भावको भवेत्कश्चित्कश्चिद्धृदयभावकः ।
 सान्त्विकैराङ्गिकैः कश्चिदनुभावैश्च भावकः ॥ •
 गुणादानपरः कश्चिदोपहानपरोऽपरः ।
 गुणदोषाहृतित्यागपरः कश्चन भावकः ॥
 अभियोगे समानेऽपि विचित्रो यदयं क्रमः ।
 तेन विद्मः प्रसादोऽत्र नृणां हेतुरमानुषः ॥
 न निसर्गकविः शास्त्रे न क्षुण्णः कवते च यः ।
 विडम्बयति सात्मानमाग्रहग्रहिलः किल ॥
 कवित्वं न स्थितं यस्य काव्ये च कृतकौतुकः ।
 तस्य सिद्धिः सरस्वत्यास्तन्नमन्नप्रयोगतः ॥
 प(प)द्माऽन्तरं वेत्ति सुधीः स्ववाक्यपरवाक्ययोः ।
 तदा स सिद्धो मन्तव्यः कुकविः कविरेव वा ॥”
 फारपित्रीभावपिन्याविर्तामे प्रतिभाभिदे ।
 अधातः कथपिप्यामो व्युत्पत्तिं काव्यमातरम् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिरूपे चतुर्थोऽध्यायः २५
 पद्माक्यविवेकः । काव्यविशेषेषु फारपित्रीभानपित्री नाम समीक्षा ॥

पञ्चमोऽध्यायः काव्यपाककल्पः ।

“बहुज्ञता व्युत्पत्तिः” इत्याचार्याः । सर्वतोदिका हि कविवाचः । तदुक्तम्—“प्रसरति किमपि कथञ्चन नाभ्यस्ते गोचरे वचः कस्य ।

इदमेव तत्कवित्वं यद्वाचः सर्वतोदिकाः ॥”

5 “उचितानुचितविवेको व्युत्पत्तिः” इति यायावरीयः । “प्रति-
भाव्युत्पत्त्योः प्रतिभा श्रेयसी” इत्यानन्दः । सा हि कवेरव्युत्प-
त्तिकृतं दोषमशेषमाच्छादयति । तदाह—

“अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः ।
यस्त्वशक्तिकृतस्तस्य ज्ञगित्येवावभासते ॥”

10 शक्तिशब्दश्चायमुपचरितः प्रतिभाने वर्तते ।

“एतस्मिं शिरसि स्थितं मम पितुः खण्डं सुधाजन्मनो
लालादं किमिदं विलोचनमिदं हस्तेऽस्य किं पन्नगाः ।
इत्थं कौश्वरिपोः क्रमादुपगते दिग्वाससः शूलिनः
प्रश्ने वामकरोपरोधसुभगं देव्याः स्मितं पातु वः ॥”

15 “व्युत्पत्तिः श्रेयसी” इति मङ्गलः । सा हि कवेरशक्तिकृतं
दोषमशेषमाच्छादयति । तथा हि—

“कवेः संव्रियतेऽशक्तिर्व्युत्पत्त्या काव्यवर्त्मनि ।
यैदग्धीचित्त(त्र)चित्तानां हेया शब्दार्थगुम्फना ॥”

व्युत्पत्तिर्यथा—“कृतः कण्ठे निष्को नहि किमुत तन्वी मणिलता
20 कृशं लीलापत्रं श्रवसि निहितं कुण्डलमुचि ।
न कौशेयं चित्रं वसनमवदातं तु घसिनं
समासनीभूते निधुवनविलासे वनितया-॥”

“प्रतिभान्युत्पत्ती मिथः समवेते श्रेयस्यां” इति यायावरीयः ।
न गच्छेत् लावण्यलाभादते रूपसम्पत् । प्राप्ते रूपसम्पदो वा लावण्यल-
23 ङ्घ्रिमते सौन्दर्याय । उभययोगो यथा—

“जङ्घाकाण्डोरुनालो नखकिरणलसत्केसरालीकरालः
प्रत्यालक्तकाभाप्रसरकिसलयो मञ्जुमञ्जीरभृङ्गः ।
भर्तुर्नृत्यानुकारे जयति निजतनुखच्छलावण्यवापी-
सम्भूताम्भोजशोभां विदधद्भिन्नवां दण्डपादो भवान्याः॥”

प्रतिभाव्युत्पत्तिमांश्च कविः कविरित्युच्यते । स च त्रिधा । 5
शास्त्रकविः काव्यकविरुभयकविश्च । “तेषामुत्तरोत्तरीयो(रो) गरी-
यान्” इति श्यामदेवः । “न” इति यायावरीयः । यथा स्वविषये
सर्वो गरीयान् । नहि राजहंसश्चन्द्रिकापानाय प्रभवति, नापि चको-
रोऽश्वः क्षीरोद्धरणाय । यच्छास्त्रकविः काव्ये रससम्पदं विच्छि-
नति । यत्काव्यकविः शास्त्रे तर्ककर्कशमप्यर्थमुक्तिवैचित्र्येण श्लथ-10
यति । उभयकविस्तूभयोरपि घरीयान्यलुभयत्र परं प्रवीणः स्यात् ।
तस्मान्तुल्यप्रभावावेव शास्त्रकाव्यकवी । उपकार्योपकारकभावं तु
मिथः शास्त्रकाव्यकव्योरनुमन्यामहे । यच्छास्त्रसंस्कारः काव्यमनु-
गृह्णाति शास्त्रैकप्रवणता तु निगृह्णाति । काव्यसंस्कारोऽपि शास्त्र-
वाक्यपाकमनुरुणद्धि काव्यैकप्रवणता तु विरुणद्धि । तत्र त्रिधा 15
शास्त्रकविः । यः शास्त्रं विधत्ते, यश्च शास्त्रे काव्यं संविधत्ते, योऽपि
काव्ये शास्त्रार्थं निधत्ते । काव्यकविः पुनरष्टधा । तद्यथा रचना-
कविः, शब्दकविः, अर्थकविः, अलङ्कारकविः, उक्तिकविः, रसकविः,
मार्गकविः, शास्त्रार्थकविरिति । तत्र रचनाकविः—

“लोलल्लाङ्गलबल्लीवलपितबकुलानोकहस्कन्धगोलै- 20
गोल्लाङ्गलैर्नवद्भिः प्रतिरसितजरत्कन्दरामन्दिरेषु ।
खण्डेपूङ्गण्डपिण्डीतगरतरलकाः प्रापिरे येन वेला-
मालङ्घ्योत्तलतल्लङ्कृतितपुटकिनीयन्धवो गन्धवाहाः ॥”

त्रिधा च शब्दकविर्नामाख्यातार्थभेदेन । तत्र नामकविः—

“विधेव पुंसो महिमेव राज्ञः 25
प्रज्ञेव वैद्यस्य द्येव साधोः ।

लज्जेव शूरस्य मृजेव यूनो
विभूषणं तस्य नृपस्य सैव ॥”

आख्यातकविर्यथा—“उच्चैस्तरां जहसुराजहृपुर्जगर्जु-
राजघिरे मुजतटीनिकरैः स्फुरद्भिः ।
सन्तुष्टुवुर्मुदिरे बहु मेनिरे च
वाचं गुरोरघृतसम्भवलाभगर्भाम् ॥”

नामाख्यातकविः—“हतत्विपोऽन्याः शिथिलांसबाहवः
श्रि(स्त्रि)यो विपादेन विचेतना इव ।
न चुक्षुशुर्नो रुरुदुर्न सखनु-
र्न चेलुरासुर्लिखिता इव क्षणम् ॥”

अर्थकविः—“देवी पुत्रमसूत नृत्यत गणाः किं तिष्ठतेत्युज्जे
हर्षाञ्छ्रिद्धिरिदाबुदाहृतगिरा चासुण्डयाऽऽलिङ्गिते ।
पायाद्वो जितदेवदुन्दुभिघनध्वानप्रवृत्तिस्तयो-
रन्योन्याङ्गनिपातजर्जरस्थूलास्थिजन्मा रवः ॥”

द्विधाऽलङ्कारकविः शब्दार्थभेदेन । तयोः शब्दालङ्कारः—
“न प्राप्तं विपमरणं प्राप्तमपापेन कर्मणा विपमरणम् ।
न मृतो भागीरथ्यां मृतोऽहमुपगूह्य मन्दभागी रथ्याम् ॥”

अर्थालङ्कारः—“भ्रान्तजिहापताकस्य फणच्छत्रस्य चासुकैः ।
दंष्ट्राशलाकादारिद्यं कर्तुं योग्योऽस्ति मे भुजः ॥”

उक्तिकविः—“उदरमिदमनिन्द्यं मानिनीश्वासलौघ्यं
स्तनतटपरिणाहो दोर्लतालेहसीमा ।
स्फुरति च घदनेन्दुर्द्वक्प्रणालीनिपेय-
स्तादिह सुदृशि कल्याः केलयो यौवनस्य ॥”

यथा वा—“प्रतीच्छत्याशोकीं किसलयपरावृत्तिमधरः
कपोलः पाण्डुत्वादवतरति ताडीपरिणतिम् ।

परिम्लानप्रायामनुवदति दृष्टिः कमलिनी-
मितीयं माधुर्यं स्पृशति च तनुत्वं च भजते ॥”

रसकविः—“एतां बिलोक्य तनूंदरि ताप्रपर्णा-
मम्भोनिधौ विवृतशुक्तिपुटोद्धृतानि ।
यस्याः पयांसि परिणाहिपु हारमूर्त्या
वामभ्रुवां परिणमन्ति पयोधरेषु ॥”

मार्गकविः—“मूलं बालकवीरुधां सुरभयो जातीतरूणां त्वचः
सारश्चन्दनशाखिनां किसलयान्यार्द्राण्यशोकस्य च ।
शैरीषी कुसुमोद्गतिः परिणमन्मोचं च सोऽयं गणः
ग्रीष्मेणोष्महरः पुरा किल ददे दग्धाय पञ्चेपवे ॥” 10

शास्त्रार्थकविः—“आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोद्रेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।
यं धीर्क्षन्ते कमपि तमसां ज्योतिषां वा परस्ता-
त्तं मोहान्धः कथमयममुं वेत्ति देवं पुराणम् ॥”

एषां द्वित्रैर्गुणैः कनीयान्, पञ्चकैर्मध्यमः, सर्वगुणयोगी महाकविः। 15
दश च कवेरवस्था भवन्ति । तत्र च बुद्धिमदाहार्यबुद्धयोः सप्त,
तिस्रश्चौपदेशिकस्य । तद्यथा काव्यविद्यास्लातकः, हृदयकविः, अ-
न्यापदेशी, सेविता, घटमानः, महाकविः, कविराजः, आवेशिकः,
अविच्छेदी, सङ्गमयिता च । यः कवित्वकामः काव्यविद्योपविद्याग्र-
हणाय गुरुकुलान्युपास्ते स विद्यास्लातकः । यो हृदय एव कवते 20
निहते च स हृदयकविः । यः स्वमपि काव्यं दोषभयादन्यस्यैवपदिश्य
पठति सोऽन्यापदेशी । यः प्रवृत्तवचनः पौरस्त्यानामन्यतमच्छायाम-
भ्यस्यति स सेविता । योऽनवचं कथते न तु प्रयत्नाति स घटमानः ।
योऽन्यतरप्रबन्धे प्रवीणः स महाकविः । यस्तु तत्र तत्र भाषा-
विशेषे तेषु [तेषु] प्रबन्धेषु तस्मिंस्तस्मिंश्च रसे स्वतन्त्रः स कविराजः । 25
ते यदि जगत्पि कतिपये । यो मन्त्राशुपदेशवशाद्बन्धसिद्धिरावे-

शसमकालं कवते स आवेशिकः । यो यदैवेच्छति तदैवाविच्छिन्न-
वचनः सोऽविच्छेदी । यः कन्याकुमारादिषु सिद्धमन्त्रः सरस्वतीं
सङ्क्रामयति स सङ्क्रामयिता ।

सततमभ्यासवशतः सुकवेः वाक्यं पाकमायाति । “कः पुनरयं
पाकः?” इत्याचार्याः । “परिणामः” इति मङ्गलः । “कः पुनरयं प-
रिणामः?” इत्याचार्याः । “सुपां तिङां च श्रवः यैषा व्युत्पत्तिः”
इति मङ्गलः । “सौशब्दमेतत् । पदनिवेशनिष्कम्पता पाकः”
इत्याचार्याः । तदाहुः—

“आवापोद्धरणे तावद्यावहोलायते मनः ।

पदानां स्यापिते स्थैर्यं हन्त सिद्धा सरस्वती ॥”

“आग्रहपरिग्रहादपि पदस्थैर्यपर्यवसायस्तस्मात्पदानां परिवृत्ति-
वैमुल्यं पाकः” इति वामनीयाः । तदाहुः—

“यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम् ।

तं शब्दन्याय(स)निष्णाताः शब्दपाकं प्रचक्षते ॥”

“इयमशक्तिर्न पुनः पारुः” इत्ययन्तिसुन्दरी । यदेकस्मिन्वस्तुनि
महाकवीनामनेकोऽपि पाठः परिपाकवान्भवति । तस्माद्रसोचित-
शब्दार्थसृक्तिनिबन्धनः(नं) पाकः । यदाहुः—

“गुणालङ्काररीत्युक्तिशब्दार्थग्रथनक्रमः ।

स्वदते सुधिषां येन वाक्यपाकः स मां प्रति ॥”

तदुक्तम्—“सति वक्तारि सत्यर्थे शब्दे सति रसे सति ।

अस्ति तन्न विना येन परिस्त्रवति वाङ्मयु ॥”

“कार्यानुमेयतया यत्तच्छब्दनिवेशः परं पाकोऽभिधाविषयः । त-
त्सहृदयप्रसिद्धिसिद्ध एव व्यवहाराद्गमसौ” इति यायावरीयः ।

स च कविग्रामस्य काव्यमभ्यस्यतो नवधा भवति । तन्नायन्तयो-
रम्याद् पिशुमन्दपाकम्, आदायस्याद् परिणामे मध्यमं पदरपाकम्,
आदायस्याद् परिणामे म्याद् मृद्वीकापाकम्, आदौ मध्यममन्ते वा-
म्याद् यार्ताकपाकम्, आशन्नयोर्मध्यमं तिन्तिडीकपाकम्, आदौ

मध्यममन्ते स्वाहु सहकारपाकम्, आदावुत्तममन्ते चास्वाहु ऋमुक-
पाकम्, आदावुत्तममन्ते मध्यमं त्रपुसपाकम्, आद्यन्तयोः स्वाहु
नालिकेरपाकमिति । तेषां त्रिष्वपि त्रिकेषु पाकाः प्रथमे त्याज्याः ।
वरमकविर्न पुनः कुकविः स्यात् । कुकविता हि सोच्छ्वासं मरणम् ।
मध्यमाः संस्कार्याः । संस्कारो हि सर्वस्य गुणमुत्कर्षति । द्वादशव-
र्णमपि सुवर्णं पावकपाकेन हेमीभवति । शेषा ग्राह्याः । स्वभावशुद्धं
हि न संस्कारमपेक्षते । न मुक्तामणेः शाणस्तारतायै प्रभवति । अन-
वस्थितपाकं पुनः कपित्थपाकमामनन्ति । तत्र पलालधूननेन अन्न-
कणलाभवत्सुभापितलाभः ।

सम्यग्भ्यस्यतः काव्यं नवधा परिपच्यते ।

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हानोपादानसूत्रेण विभजेत्तद्वि बुद्धिमान् ॥

अयमत्रैव शिष्याणां दर्शितस्त्रिविधो विधिः १

किन्तु वि(त्रि)विधमप्येतत्रिजगत्स्य(?) वर्तते ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

शिष्यविशेषेषु काव्यपाककल्पः पञ्चमोऽध्यायः ॥

15

षष्ठोऽध्यायः पदवाक्यविवेकः ।

व्याकरणस्मृतिनिर्णीतः शब्दो निरुक्तनिर्घण्टादिभिर्निर्दिष्टः । तद-
भिधेयोऽर्थः । तौ पदम् । तस्य पञ्च वृत्तयः—सुवृत्तिः, समासवृत्तिः,
तद्वितवृत्तिः कृद्वृत्तिः, तिङ्गवृत्तिश्च । गौरश्वः पुरुषो हस्तीति जाति-
वाचिनः शब्दाः । हरो हरिर्हिरण्यगर्भः काल आकाशं दिगिति २०
द्रव्यवाचिनः । श्वेतः कृष्णो रक्तः पीत इति च गुणवाचिनः । प्राद-
यश्चादयश्चासत्त्ववचनाः । नगरमुप प्रस्रियतः पन्थाः, वृक्षमनु घ्येतते
विद्युदिति कर्मप्रवचनीयाः । “सेयं सुवृत्तिः पञ्चतरयपि बाह्यस्य
माता” इति विद्वांसः । सुवृत्तिरेव समासवृत्तिः । व्याससमासा-

वेवानयोर्भेदहेत् । सा च षोढा ब्रह्मादिभेदेन । तत्र पदसमासीस-
माससूक्तम्—

“ब्रह्मोऽस्मि द्विगुरस्मि च गृहे न मे सततमव्ययीभावः ।

तत्पुरुष कर्म धारय येनाहं स्यां बहुव्रीहिः ॥”

५ तद्वितवृत्तिः पुनरनन्ता । तद्वि शास्त्रप्रायोवादो यदुल्लेख्यं तद्वितमूढाः
पाणिनीयाः [इति] । माञ्जिष्ठं रौचनिकं सौरं सैन्यवं वैयासीयमिति
तद्वितान्ताः । प्रातिपदिकविषया चैयम् । कृद्वृत्तिश्च धातुविषया ।
कर्ता हर्ता कुम्भकारो नगरकार इति कृदन्ताः । तिङ् वृत्तिर्दशधा
दशलकारीभेदेन । द्विधा च सा धातुसुब्धातुविषयत्वेन । अपाक्षीत
१० पचति पक्ष्यतीति धातुवीयान्याख्यातानि । अपल्लवयत् पल्लवयति
पल्लवयिष्यतीति सौब्धानवीयानि ।

तदिदमित्थङ्कारं पञ्चप्रकारमपि पदजातं मिथः समन्वीयमानमा-
नन्त्याय कल्पते । तज्जन्मा चैप विदुषां वादो यत्किल दिव्यं समा-
सहस्रं बृहस्पतिर्वक्त्रा शतऋतुरध्येता तथापि नान्तः शब्दराशेरा-
१५ सीत् [इति] । तत्र दयितसुबृत्तयो विद्वर्भाः । बल्लभसमासगतयो
गौडाः । प्रियतद्विता दाक्षिणात्याः । कृतप्रयोगरुचय उदीच्याः ।
अभीष्टतिङ् वृत्तयः सर्वेऽपि सन्तः । तेषां च विशेषलक्षणानुसन्धा-
नेनावर्द्धताख्यातगणः । उक्तञ्च—

“विशेषलक्षणविदां प्रयोगाः प्रतिभान्ति ये ।

२० आख्यातराशिसौरेप प्रत्यहं ह्युपचीयते ॥”

पदानामभिधित्सितार्थग्रन्थनाकरः सन्दर्भो वाक्यम् । “तस्य च
त्रिधाऽभिधान्यापारः” इत्याङ्गदाः । वैभक्तः शाक्तः शक्तिविभक्ति-
मयश्च । प्रतिपदं श्रूयमाणासूपपदविभक्तिषु कारकविभक्तिषु च
वैभक्तः । लुप्तास्यपि विभक्तिषु समाससामर्थ्यात्तद्वर्धावगतौ
२५ शाक्तः । उभयात्मा च शक्तिविभक्तिमयः । तत्र वैभक्तः—

“नमस्तस्मै धराहाय लीलयोद्धरते महीम् ।

खुरयोर्मध्यगो यस्य मेरुः गणत्वणायते ॥”

शक्तः—“विन्नस्तर्गुः स्पृह्यालुलोकः

प्रपन्नसामन्त उद्ग्रसन्धः ।

अधिष्ठितौदार्यगुणोऽसिपन्न-

जितावनिर्नास्ति नृपस्त्वदन्यः ॥

यथा वा—“कण्ठद्वोलायितोद्दामनीलेन्दीवरदामकाः ।

हंरिभीत्याश्रिताशेषकालियाहिकुला इव ॥”

शक्तिविभक्तिमयः—“अथागादेकदा स्पष्टचतुराशामुखश्रुतिः ।

तं ब्रह्मेव शरत्कालः प्रोत्फुल्लकमलासनः ॥”

तत्र वाक्यं दशधा । एकाख्यातम्, अनेकाख्यातम्, आवृत्ताख्यातम्, एकाभिधेयाख्यातम्, परिणताख्यातम्, अनुवृत्ताख्यातम्,¹⁰ समुचिताख्यातम्, अध्याहृताख्यातम्, वृद्धभिहिताख्यातम्, अनपेक्षिताख्यातमिति ।

तत्रैकाख्यातम्—“जयत्येकपदाक्रान्तसमस्तभुवनत्रयः ।

द्वितीयपदविन्यासव्याकुलाभिनयः शिवः ॥”

अनेकाख्यातम् । तच्च द्विधा सान्तरं निरन्तरम् [इति] । तयोः¹⁵ प्रथमम्—

“देवासुरास्तमथ मन्धगिरां विरामे

पद्मासनं जय जयेति बभापिरे च ।

द्राग्भेजिरे च परितो बहु मेनिरे च

स्वाग्नेसरं विदधिरे च ववन्दिरे च ॥”

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द्वितीयम्—“त्वं पासि हंसि तनुपे मनुपे विभर्षिं

विभ्राजसे सृजसि संहरसे विरांपि ।

आस्से निरस्यसि सरस्यसि रासि लासि

सङ्कीडसे वुडसि मेधंसि मोदसे च ॥”

“आख्यातपरतन्त्रा वाक्यवृत्तिरतो यावदाख्यातमिह वाक्यानि”²⁵ इत्याचार्याः । “एकाकारतया कारकग्रामस्यैकार्यतया च वचोवृत्तेरेकमेवेदं वाक्यम्” इति याथावरीयः ।

आवृत्ताख्यातम्—“जयलमलकौस्तुभस्तयकितांसपीठो हरि-
र्जयन्ति च मृगेक्षणाश्चलद्रपाङ्गदृष्टिक्रमाः ।
ततो जयति मल्लिका तदनु सर्वसंवेदना-
विनाशकरणक्षमो जयति पञ्चमस्य ध्वनिः ॥”

५ एकाभिधेयाख्यातम्—

“हृष्यति चूतेषु चिरं तुप्यति यकुलेषु मोदते भरुति ।
इह हि मधौ कलकूजेषु पिकेषु च प्रीयते रागी ॥”

परिणताख्यातम्—“सोऽस्मिन्जयति जीवातुः पञ्चेपोः पञ्चमध्वनिः ।
ते च चैत्रे विचित्रैलाकक्षोलीकेलयोऽनिलाः ॥”

१० अनुवृत्ताख्यातम्—“चरन्ति चतुरम्भोधिवेलोद्यानेषु दन्तिनः ।
चक्रवालाद्रिकुक्षेषु कुन्दभासो गुणाश्च ते ॥”

समुचिताख्यातम्—“परिग्रहभराक्रान्तं दौर्गल्यगतिचोदितम् ।
मनो गञ्जीव कुपथे चीत्करोति च याति च ॥”

१५ यथा च—“स देवः सा दंष्ट्रा कृतकिटिविलासस्मितसिता
द्वयं दिश्यात्तुभ्यं मुदमिदमुदारं जयति(तु) च ।
उदञ्चङ्गिर्भूपस्तरलितनिवेशा वस्तुमती
यदग्रे यच्छ्वासैर्गिरिगुडकलीलामुदवहत् ॥”

अध्याहृताख्यातम्—“दोर्दण्डताण्डवभ्रष्टमुडुपण्डं विभर्ति यः ।
व्यस्तपुष्पाञ्जलिपदे चन्द्रचूडः श्रिये स वः ॥”

२० कृदभिहिताख्यातम्—“अभिमुखे मयि संहतमीक्षितं
हसितमन्यनिमित्तकथो(कृतो)दयम् ।
विनयवाधिनघृत्तिरतस्तया
न विधृतो भदनो न च संघृतः ॥”

अनपेक्षिताख्यातम्—“क्रियन्मात्रं जलं विप्र ? जानुदमं नराधिप ।
तथापीयमचस्था ते न सर्वत्र भवादृशाः ॥”

२५ गुणवदलङ्कृतञ्च वाक्यमेव काव्यम् । “असत्यार्थाभिघापित्वा-
क्षोपदेष्टव्यं काव्यम्” इत्येके । यथा—

“स्तेमः स्तोकोऽपि नाङ्गे श्वसितमधिकलं चक्षुषां सैव वृत्तिः
मध्येक्षीराब्धि मग्नाः स्फुटमथ च वयं कोऽयमीदृक्प्रकारः ।
इत्थं दिग्भित्तिरोधक्षतविसरतया मांसलैस्त्वयशोभिः
स्तोकावस्थानदुस्त्रैस्त्रिजगति धवले विसयन्ते मृगाक्ष्यः ॥”

यथा च—

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“अश्यद्भूमुग्रभोगीश्वरफणपवनाध्मातपातालतालुः(मूलः)
ध्रुव्यन्नानागिरीन्द्रावलिशिखरखरास्फाललोलाम्बुराशिः ।
उद्यन्तीरन्ध्रधूलीविधुरसुरवधूसुच्यमानोपशाल्यः
कलयोद्योगस्य यस्य त्रिभुवनदर्शनः सैन्यसम्मर्द आसीत् ॥”

आहुश्च—“दृष्टं किञ्चिद्दृष्टमन्यदपरं वाचालवार्त्तापितं

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भूयस्तुण्ड(ङ्ग)पुराणतः परिणतं किञ्चिच्च शास्त्रश्रुतम् ।
सूक्तया यस्तु यदत्र चित्ररचनं तत्काव्यमव्याहृतं
रत्नस्येव न तस्य जन्म जलधेर्नो रोहणाद्वा गिरेः ॥”

“न” इति यायाचरीयः ।

“नासत्यं नाम किञ्चन काव्ये यस्तु स्तुत्येर्ष्वर्थावादः (?) ।
स न परं कविकर्मणि श्रुतौ च शास्त्रे च लोके च ॥”

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तत्र श्रौतः—“पुष्पिण्यौ चरतो जङ्घे भूष्णुरात्मा फलेग्रहिः ।
शेरेऽस्य सर्वे पाप्मानः श्रमेण प्रपथे हताः ॥”

शास्त्रीयः—“आपः प्रवित्रं प्रथमं पृथिव्या-
मपां पवित्रं परमं च मन्त्राः ।

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तेषां च सामर्ग्यजुषां पवित्रं
महर्षयो व्याकरणं निराहुः ॥”

किञ्च—“यस्तु प्रयुङ्क्ते कुशलो विशेषे” शब्दान्यथावह्वयवहारकाले ।
सोऽनन्तमामोति जयं परत्र वाग्योगविदुष्यति चापशब्दैः ॥

१ A explains as उपवण्डः. २ A नदसनः. ३ B स्तुत्येर्ष्वर्थावादः. ४ B श्रुता
शास्त्रे लोके च. ५ A पुष्पिण्यौ. ६ B सर्वपाप्मानः. ७ B व.

“कः? । वाग्योगविदेव । कुत एतत्? । यो हि शब्दाज्ञानाल्पशब्दानप्यसौ जानाति । यथैव हि शब्दज्ञाने धर्म एवमपशब्दज्ञानेऽप्यधर्मः । अथवा भूयानधर्मः प्राप्नोति । भूयांसो ह्यपशब्दा अल्पीयांसः शब्दाः । एकैकस्य हि शब्दस्य बहवोऽपभ्रंशाः । तद्यथा गौरि-
 5 ल्यस्य शब्दस्य गावी गोणी गोता गोपोतलिकेत्येवमादयोऽपभ्रंशाः । अथ योऽवाग्योगवित् अज्ञानं तस्य शरणम् । नात्यन्तायाज्ञानं शरणं भवितुमर्हति । यो ह्यजानन्वै ब्राह्मणं हन्यात्सुरां वा पिबेत्सोऽपि, मन्ये पतितः स्यात् । एवं तर्हि सोऽनन्तमाप्नोति जयं परत्र वाग्योगविदुष्यति चापशब्दैः । कः? । अवाग्योगविदेव । अथ
 10 यो वाग्योगवित् विज्ञानं तस्य शरणम् । क पुनरिदं पठितम्? । भ्राजा नाम श्लोकाः । किञ्च भोः श्लोका अपि प्रमाणम्? । किञ्चातः? । यदि प्रमाणमयमपि श्लोकः प्रमाणं भवितुमर्हति—

‘यद्यु(दु)द्भ्रवरवर्णानां घटीनां मण्डलं महत् ।

पीतं न गमयेत्स्वर्गं किं तत्क्रतुगतं नयेत् ॥’ इति ।

15 प्रमत्तगीत एष तत्रभवतो यस्त्वप्रमत्तगीतस्तत्प्रमाणमेव” इति गोनर्दीयः ।

लौकिकः—“गुणानुरागमिश्रेण यशसा तव सर्पता ।

दिग्बधूनां मुखे जातमकस्मादर्द्धकुङ्कुमम् ॥”

20 “असदुपदेशकत्वात्तर्हि नोपदेष्टव्यं काव्यम्” इत्यपरे । यथा एवं—

“वयं बाल्ये डिम्भास्तरुणिमनि यूनः परिणता-
 वपीच्छामो वृद्धान्परिणयविधेस्तु स्थितिरियम् ।

त्वयाऽऽरब्धं जन्म क्षपयितुममार्गं किमिदं

न नो गोत्रे पुत्रि कचिदपि सतीलाञ्छनमभूत् ॥”

25 “अस्त्ययमुपदेशः । किन्तु निषेध्यत्वेन न विधेयत्वेन” इति यागा-
 वरीयः । य एवंविधा विधयः परस्त्रीषु पुंसां सम्भवन्ति तानवबु-

१ C दुष्यति अपशब्दैः कः? । B कः । अवाग्योगवित् । अप वाग्योगवित् । ज्ञानं तस्य शरणम् । नात्यन्ताय ज्ञानं भवितुमर्हति । योऽज्ञानान् ब्राह्मणं हन्यात् सुरां वा पिबेत् सोऽपि मन्ये पतितः स्यात् । एवं तर्हि सोऽनन्तमाप्नोति । किञ्चातः । यतः यदि प्रमाणमयमपि श्लोकः प्रमाणं भवितुमर्हति । क पुनरिदं पठितमित्याचार्याः । भ्रान्ता नाम श्लोकास्तेष्विति गोनर्दीयः । किञ्च भोः श्लोक एव प्रमाणम् । सद्नेनापि प्रमाणेन भवितव्यमित्याचार्याः “यद्युद्भ्रवरवर्णानां घटीनां मण्डलं महत् । पीतं न गमयेत्स्वर्गं किं तत्क्रतुगतं नयेत्” प्रमत्तगीतमेतद्गवतो यस्त्वप्रमत्तगीतं तत्प्रमाण-
 भवेति गोनर्दीयः ॥

ध्येतेति कवीनां भावः । किञ्च “कविवचनायत्ता लोकयान्ना । सा
च निःश्रेयसमूलम्” इति महर्षयः । यदाहुः—

“काव्यमय्यो गिरो यावच्चरन्ति विशदा भुवि ।
तावत्सारस्वतं स्थानं कविरासाद्य मोदते ॥”

किञ्च—“श्रीमन्ति राज्ञां चरितानि यानि . 5
प्रभुत्वलीलाश्च सुधाशिनां याः ।

ये च प्रभावास्तपसामृषीणां
ताः सत्कविभ्यः श्रुतयः प्रसृताः ॥”

उक्तञ्च—“ख्याता नराधिपतयः कविसंश्रयेण 10
राजाश्रयेण च गताः कवयः प्रसिद्धिम् ।

राज्ञा समोऽस्ति न कवेः परमोपकारी
राज्ञो न चास्ति कविना सदृशः सहायः ॥

वल्मीकजन्मा स कविः पुराणः
कवीश्वरः सत्यवतीसुतश्च ।

यस्य प्रणेता तदिहानयद्यं 15
सारस्वतं वर्त्म न कस्य बन्धम् ? ॥”

“असन्भ्यार्थाभिधापित्वान्नोपदेष्टव्यं काव्यम्” इति च केचित् ।

यथा—

“प्रसर्पन्प्रग्रीवैर्भृतभुवनकुक्षिर्झणझणा- 20
करालः प्रागल्भ्यं वदति तरुणीनां प्रणयिषु ।

विलासव्यत्यासाज्जघनफलकास्फालनघन-
स्फुटच्छेदोत्सिक्तः कलकनककाञ्चीकलकलः ॥”

अपि च—“नित्यं त्वयि प्रसुरचित्रकपत्रंभङ्गी-
तादङ्कताडनविपाण्डुरगण्डलेखाः ।

स्निह्यन्तु रत्नरशनारणनाभिराम- 25
कामार्तिनर्तितनितम्पतटास्तरुण्यः ॥”

“प्रक्रामापन्नो नियन्धनीय एयायमर्थः” इति यायावरीयः । तदिदं
श्रुतौ शास्त्रे चोपलभ्यते । तत्र याजुषः—

“योनिरूखलं शिश्रं मुसलं मिथुनमेवैतत् प्रजननं क्रियते ॥”

आर्चः—“उपोप मे परामृश मा मे दभ्राणि मन्यथाः ।

सर्वाऽहमस्मि रोमशा गन्धारीणामिवाविकां ॥”

शास्त्रीयः—“यस्याः प्रसन्नधवलं चक्षुः पर्यन्तपक्षमलम् ।

नवनीतोपमं तस्या भवति स्मरमन्दिरम् ॥”

पदवाक्यविवेकोऽयमिति किञ्चित्प्रपञ्चितः ।

अथ वाक्यप्रकारांश्च कांश्चिदन्यान्नियोधत ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

षष्ठोऽध्यायः पदवाक्यविवेकः ॥

10 सप्तमोऽध्यायः पाठप्रतिष्ठा ।

वाक्यं वचनमिति व्यवहरन्ति । तच्च त्रिधा प्रणेतृभेदेन ब्राह्मं,

शैवं, वैष्णवमिति । तदिदं वायुप्रोक्तपुराणादिभ्य उपलब्धं यदुत

ब्राह्मं वचः पञ्चधा स्वायम्भुवमैश्वरमार्षमार्षीकमार्षिपुत्रकं च [इति] ।

स्वयम्भूर्ब्रह्मा तस्य स्वायम्भुवम् । तन्मनोजन्मानो भृगुप्रभृतयः पु-

15 त्रास्ते ईश्वरास्तेपामैश्वरम् । ईश्वराणां सुता ऋषयस्तेपामार्षम् । ऋषी-

णामपत्न्यानि ऋषीकास्तेपामार्षीकम् । ऋषीकाणां सूनव ऋषिपुत्र-

कास्तेपामार्षिपुत्रकम् । स्वायम्भुवः प्रथमं वचः श्रुतिः । श्रुतेरन्यच्च

स्वायम्भुवम् । तदाहुः—

“सर्वभूतात्मकं भूतं परिवादं च यद्भवेत् ।

20 क्वचिन्निरुक्तमोक्षार्थं वाक्यं स्वायम्भुवं हि तत् ॥”

तदेव स्तोकरूपान्तरपरिणतमैश्वरं वचः । उक्तञ्च—

“व्यक्तक्रमसंक्षिप्तं दीप्तगम्भीरमर्थवत् ।

प्रत्यक्षं च परोक्षं च लक्ष्यतामैश्वरं वचः ॥”

आर्षम्—“यत्किञ्चिन्मन्त्रसंयुक्तं युक्तं नामविभक्तिभिः ।
प्रत्यक्षाभिहितार्थं च तदपीणां वचः स्मृतम् ॥”

आर्षीकम्—“नैगमैर्विविधैः शब्दैर्निपातबहुलं च यत् ।
न चापि सुमहद्भाक्यमृषीकानां वचस्तु तत् ॥”

आर्षिपुत्रकम्—“अविस्पष्टपदप्रायं यद्य स्याद्बहुसंशयम् ।
ऋषिपुत्रवचस्तत्स्यात्सर्वपरिदेवनम् ॥”

तद्बुदाहरणानि पुराणेभ्य उपलभेत ।

सारस्वताः कवयो नः पूर्वं इत्यङ्कारं कथयन्ति । ब्रह्मविष्णुरुद्रगु-
ह्वृहस्पतिभार्गवादिशिष्येषु चतुःपद्यावुपदिष्टं वचः पारमेश्वरं
क्रमेण च सश्वरेद्वैदेवयोनिभिश्च यथामत्युपजीव्यमानं दिव्यमिति 10
व्यपदिश्यते । देवयोनयस्तु—

“विद्याधराप्सरोयक्षरक्षोगन्धर्वकिन्नराः ।

सिद्धगुह्यकभूताश्च पिशाचा देवयोनयः ॥”

तत्र पिशाचादयः शिवानुचराः स्वभूमौ संस्कृतवादिनो मर्त्ये तु
भूतभाषया व्यवहरन्तो निबन्धनीयाः । अप्सरसस्तु प्राकृतभाषया । 15
तद्विद्यं वचश्चतुर्धा वैबुधं वैद्याधरं गान्धर्वं योगिनीगतं च [इति] ।
शेषाणामेतेष्वेवोपलक्षणं प्रकृतिसादृश्येन । तत्र वैबुधम्—

“समासव्याससंदृढं शृङ्गाराद्भुतसम्भृतम् ।

सानुप्रासमुदारं च वचः स्यादमृताशिनाम् ॥”

यथा—“यच्चन्द्रकोटिकरकोरकभारभाजि

वभ्राम वभ्रुणि जटाकुहरे हरस्य ।

तद्वः पुनातु हिमशैलशिलानिकुञ्ज-

क्षात्कारडम्बरविरावि सुरापगाम्भः ॥”

वैद्याधरम्—“स्तोकानुप्राससच्छायं चतुरोक्ति प्रसादि च ।

द्राघीयसा समासेन विद्धि वैद्याधरं वचः ॥”

यथा—“प्रणतसुरकिरीटप्रांशुरत्नांशुवंश-
च्छुरितनखशिखाग्रोद्भासमानारुणाङ्गे ।
उदिततरणिवृन्दोद्दामधामोर्ध्वनेत्र-
ज्वलननिकरदग्धानङ्गमूर्ते नमस्ते ॥”

६ यथा वा—“भ्रमति भ्रमरकरम्बितनन्दनवनचम्पकस्तवकगौरः ।
वाल्याहत इव वियति स्फुटलक्ष्मा रोहिणीरमणः ॥”

गान्धर्वम्—“ह्रस्वैः समासैर्भूयोभिर्विभ्रूपितपदोचया ।
तत्त्वार्थग्रथनग्राह्या गन्धर्वाणां सरस्वती ॥”

१० यथा—“नमः शिवाय सोमाय सगणाय ससूनवे ।
सवृषव्यालशूलाय सकपालाय सेन्दवे ॥”

योगिनीगूढम्—“समासरूपकप्रायं गम्भीरार्थपदक्रमम् ।
सिद्धान्तसमयस्थायि योगिनीनामिदं वचः ॥”

१५ यथा—“दुःखेन्धनेकदहनामृतवर्षमेघ
संसारकूपपतनैककरावलम्ब्य ।
योगीन्द्रदर्पण जगद्गतकृत्स्नतेजः-
प्रत्यक्षचौरवर धीरपते नमस्ते ॥”

महाप्रभावत्वाद्भौजङ्गममपि दिव्यमित्युपचर्यते ।

“प्रसन्नमधुरोदात्तसमासव्यासभागवत् ।
अनोजस्विपदप्रायं वचो भवति भोगिनाम् ॥”

२० यथा— “सुसर्जि(ज्जि)तां श्रोत्रसुखां सुरूपा-
मनेकरत्नोज्ज्वलचित्रिताङ्गीम् ।
विद्याधरेन्द्रः प्रतिगृह्य वीणां
पिनाकिने गायति मङ्गलानि ॥”

२५ “किमर्थं पुनरनुपदेश्ययोर्त्राह्यपारमेश्वरयोर्वाक्यमार्गयोरुपन्या-
सः ?” इत्याचार्याः । “सोऽपि कवीनामुपदेशपरः” इति यायावरीयः ।

यतो नाटकाद्रावीश्वरादीनां देवानां च प्रवेशे तच्छायावन्ति वा-
क्यानि विधेयानि । इति दिव्यम् ।

इह हि प्रायोवादो यदुत मर्त्यावतारव्यवहाररुचेर्भगवतो वासु-
देवस्य वचो वैष्णवम् [इति] । तन्मानुपमिति व्यपदिशन्ति । तत्र
त्रिधा रीतित्रयभेदेन । तदाहुः—

“वैदर्भी गौडीया पाञ्चाली चेति रीतयस्तिष्ठः ।

आशु(सु) च साक्षान्निवसति सरस्वती तेन लक्ष्यन्ते ॥”

रीतिरूपं वाक्यत्रितयम् । काकुः पुनरनेकयति । “काकुर्व(व)क्रो-
क्तिर्नाम शब्दालङ्कारोऽयम्” इति रुद्रः । “अभिप्रायवान्पाठधर्मः
काकुः । स कथमलङ्कारी स्यात्?” इति यायावरीयः । सा च द्विधा 10
साकाङ्क्षा निराकाङ्क्षा च । वाक्यान्तराकाङ्क्षिणी साकाङ्क्षा । वाक्यो-
त्तरभाविनी निराकाङ्क्षा । तदेव वाक्यं काकुविशेषेण साकाङ्क्षम् ।
तदेव काकन्तरेण निराकाङ्क्षम् । आक्षेपगर्भा, प्रश्नगर्भा, वितर्कगर्भा
चेति साकाङ्क्षा । विधिरूपा, उत्तररूपा, निर्णयरूपेति निराकाङ्क्षा ।
तत्राक्षेपगर्भा—

“यदि मे वल्लभा दृती तदाऽहमपि वल्लभा ।

यदि तस्याः प्रिया वाचः तन्ममापि प्रियप्रियाः ॥”

एवमेव निर्देष्टुर्विधिरूपा । प्रश्नगर्भा—

“गतः स कालो यत्रासीन्मुक्तानां जन्म वल्लिपु ।

वर्तन्ते साम्प्रतं तासां हेतवः शुक्तिसम्पुटाः ॥”

इयमेवोपदेष्टुर्निरूपरूपा । वितर्कगर्भा—

“नवजलधरः सन्नदोऽयं न दृसनिशाचरः

सुरधनुरिदं दूराकृष्टं न ज्ञाम शरासनम् ।

अयमपि पटुर्धारासारो न चाणपरम्परा

कनकनिकपलिग्धा विद्युत्प्रिया न ममोर्वशी ॥”

इयमेवोपदेष्टुर्निर्णयरूपा । ता इमास्तिन्नोऽपि नियतनियन्धाः ।

तद्विपरीताः पुनरनन्ताः । तत्राभ्युपगमानुनयकाङ्क्षः—

“युष्मच्छासनलङ्घनाम्भसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।
क्रोधोद्धासितशोणितारुणगदस्योच्छिन्दतः कौरवां-
नदैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव ॥”

५ अभ्यनुज्ञोपहासकाकू—“मध्नामि कौरवशतं समरे न कोपा-
हुःशासनस्य रुधिरं न पिबाम्युरस्तः ।
सञ्चूर्णयामि गदया न सुयोधनोरु
सन्धिं करोतु भवतां नृपतिः पणेन ॥”

एवं त्रिचतुरकाकुयोगोऽपि । तत्र त्रियोगः—

10 “सेयं पश्यति नो कुरङ्गकवधूखस्तैवमुद्रीक्षते
तस्याः पाणिरयं न मारुतवलत्पत्राङ्गुलिः पल्लवः ।
तारं रोदिति सैव नैव मरुता वेणुः समापूर्यते
सेयं मामभिभापते प्रियतमा नो कोकिलः कृजति ॥”

15 चतुर्योगः—“उच्यतां स वचनीयमशेषं
नेश्वरे परुषता सखि साध्वी ।
आनयेनमनुनीय कथं वा
विप्रियाणि जनयन्ननुनेयः ॥”

“सख्या वा नायिकाया वा सखीनायिकयोरथ ।
सखीनां भूयसीनां वा वाक्ये काकुरिह स्थिता ॥
20 पदवाक्यविदां मार्गां योऽन्यथैव व्यवस्थितः ।
सत्वाद्भाभिनयो(य)शोल्या तं काकुः कुरुतेऽन्यथा ॥
अयं काकुकृतो लोके व्यवहारो न केवलम् ।
शान्त्रेष्वप्यस्य साम्राज्यं काव्यस्याप्येष जीवितम् ॥
कामं विवृणुते काकुरर्थान्तरमतन्द्रिता ।
25 स्फुटीकरोति तु सतां भावाभिनयचालुरीम् ॥
इत्थं कविर्निषधीपादित्थं च मतिमान्पटेत् ।
यथा निपन्धनिगदशृष्टायां काश्चिन्निपिञ्चति ॥

करोति काव्यं प्रायेण संस्कृतात्मा यथा तथा ।
 पठितुं वेत्ति स परं यस्य सिद्धा सरस्वती ॥
 यथा जन्मान्तराभ्यासात्कण्ठे कस्यापि रक्तना ।
 तथैव पाठसौन्दर्यं नैकजन्मविनिर्मितम् ॥
 ससंस्कृतमपभ्रंशं लालित्यालिङ्गितं पठेत् ।
 प्राकृतं भूतभाषां च सौष्टवोत्तरमुद्गिरेत् ॥
 प्रसन्ने मन्द्रयेद्वाचं तारयेत्तद्विरोधिनि ।
 मन्द्रतारौ च रचयेद्विर्वाहिणि यथोत्तरम् ॥
 ललितं काकुसमन्वितमुज्ज्वलमर्थवशाकृतपरिच्छेदम् ।
 श्रुतिसुखविविक्तवर्णं कवयः पाठं प्रशंसन्ति ॥
 अतितूर्णमतिविलम्बितमुल्बणनादं च नादहीनं च ।
 अपदच्छिन्नमनावृतमतिमृदु परुषं च निन्दन्ति ॥ १
 गम्भीरत्वमनैश्व(ष्टु)र्यं निर्व्यूढिस्तारमन्द्रयोः ।
 संयुक्तवर्णलावण्यमिति पाठगुणाः स्मृताः ॥
 यथा व्याघ्री हरेत्पुत्रान्द्रष्ट्राभिश्च न पीडयेत् ।
 भीता पतनभेदाभ्यां तद्वद्वर्णान्प्रयोजयेत् ॥
 विभक्तयः स्फुटा यत्र समासश्चाकदर्शितः ।
 अम्लानः पदसन्धिश्च तत्र पाठः प्रतिष्ठितः ॥
 न व्यस्तपदयोरैक्यं न भिदां तु समस्तयोः ।
 न चाख्यातपदम्लानिं विदधीत् सुधीः पठन् ॥
 आगोपालकमायोपिदास्तामेतस्य लेख्यता ।
 इत्थं कविः पठन्काव्यं वाग्देव्या अतिवल्लभः ॥
 येषुपि शब्दविदो नैव नैव चार्थविचक्षणाः ।
 तेषामपि सतां पाठः सुष्ठु कर्णरसायनम् ॥
 पठन्ति संस्कृतं सुष्ठु कुण्ठाः प्राकृतवाचि ते ।
 बाणार(राण)सीतः पूर्वेण ये केचिन्मगधादयः ॥”
 आह स—“ब्रह्मन्विज्ञापयामि त्वां स्वाधिकारजिहासया ।
 गौडस्त्यजतु वा गायामन्या घाऽस्तु सरस्वती ॥

नातिस्पष्टो न चाश्लिष्टो न रूक्षो नातिकोमलः ।
 न मन्द्रो नातितारश्च पाठी(ठो) गौडेपु वाडवः ॥
 रसः कोऽप्यस्तु काप्यस्तु रीतिः कोऽप्यस्तु वा गुणः ।
 सगर्वं सर्वकर्णाटाष्टंकारोत्तरपाठिनः ॥

५ गद्ये पद्येऽथवा मिश्रे काव्ये काव्यमना अपि ।
 गेयगमं स्थितः पाठे सर्वोऽपि द्रविडः कविः ॥
 पठन्ति लटंभं लाटाः प्राकृतं संस्कृतद्विपः ।
 जिह्वया ललितोह्लापलब्धसौन्दर्यमुद्रया ॥
 सुराष्ट्रप्रवणाद्या ये पठन्त्यर्पितसौष्ठवम् ।
 १० अपभ्रंशावदंशानि ते संस्कृतवचांस्यपि ॥
 शारदायाः प्रसादेन काश्मीरः सुकविर्जनः ।
 कर्णे गुह्रचीगणहूपस्तेपां पाठक्रमः किमु ! ॥
 ततः पुरस्तात्कवयो ये भवन्त्युत्तरापथे ।
 ते महत्यपि संस्कारे सानुनासिकपाठिनः ॥
 १५ मार्गानुगेन निनदेन निधिर्गुणानां
 सम्पूर्णवर्णरचनो यतिभिर्विभक्तः ।
 पाञ्चालमण्डलमुवां सुभगः कवीनां
 श्रोत्रे मधु क्षरति किञ्चन काव्यपाठः ॥
 लल्लकारया जिह्वं जर्जरस्फाररेफया ।
 २० गिरा भुजङ्गाः पूज्यन्ते काव्यभव्यधियो न तु ॥
 पञ्चस्थानसमुद्रवर्णेषु यथा स्वरूपनिष्पत्तिः ।
 'अर्थयज्ञेन च विरतिः सर्वस्यमिदं हि पाठस्य ॥'
 सकाकुलना पाठप्रतिष्ठेयं प्रदर्शिता ।
 अर्थानुशासनस्याथ प्रकारः परिकीर्त्यते ॥

२५

इति राजशेखरवृत्तौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकारणे
 -सप्तमोऽध्यायः वाक्यविशेषाः साकुलना पाठप्रतिष्ठा च ॥

अष्टमोऽध्यायः काव्यार्थयोनयः ।

“श्रुतिः, स्मृतिः, इतिहासः, पुराणं, प्रमाणविद्या, समयविद्या, राजसिद्धान्तत्रयी, लोको, विरचना, प्रकीर्णकं च काव्यार्थानां द्वादश योनयः” इत्याचार्याः । “उचितसंयोगेन, योक्तृसंयोगेन, उत्पाद्यसंयोगेन, संयोगविकारेण च सह षोडश” इति यायावरीयः ।⁵ तत्र श्रौतः । “उर्वशी हाप्सराः पुरुरवसमैडं चकमे” । अत्रार्थ—

“चन्द्राद्बुधः समभवद्भगवान्दरेन्द्र-

माद्यं पुरुरवसमैडंमसावसूत ।

तं चाप्सराः स्मरवती चकमे किमन्य-

दत्रोर्वशी सितवशीकृतशक्रचेताः ॥”

10

यथा वा—“यदेतन्मण्डलं तपति तन्महदुक्तं ता ऋचः स ऋचां लोकोऽथ यदेतदर्चिर्दीप्यते तन्महाव्रतं तानि सामानि स साम्नां लोकोऽथ य एष तस्मिन्मण्डले पुरुषः सोऽग्निस्तानि यजूंषि स यजुषां लोकोः सैषा त्रय्येव विद्या तपति ।”

अत्रार्थ—“एतद्यन्मण्डलं खे तपति दिनकृतस्ता ऋचोऽर्चींषि यानि ।¹⁵ योतन्ते तानि सामान्ययमपि पुरुषो मण्डलेऽणुर्यजूंषि । एवं यं वेद वेदत्रितयमयमयं वेदवेदी समग्रो वर्गः स्वर्गापवर्गप्रकृतिरविकृतिः सोऽस्तु सूर्यः त्रिये षः ॥”

तचेदं वेदहरणम् । यदित्थं कथयन्ति—

“नमोऽस्तु तस्यै श्रुतये यां द्रुहन्ति पदे पदे ।

20

ऋषयः शास्त्रकाराश्च कवयश्च यथामति ॥”

स्मार्तः—“यहर्षेष्वभियुक्तेन सर्वत्र व्यपलापिना ।

विभावितैकदेशेन देयं यदभियुज्यते ॥”

अत्रार्थ—“हंस प्रयच्छ मे कान्तां गतिस्तस्यास्त्यया हता ।

सम्भावितैकदेशेन देयं यदभियुज्यते ॥”

26

ऐतिहासिकः—“न स सङ्कुचितः पन्था येन वाली हतो गतः ।
समये तिष्ठ सुग्रीव मा वालिपथमन्वगाः ॥”

अत्र—“मदं नवैश्वर्यलवेन लम्बितं
विमृज्य पूर्वः समयो विमृश्यताम् ।
जगज्जिघत्सातुरकण्ठपद्दति-
र्न वालिनैवाहिततृप्तिरन्तकः ॥”

पौराणिकः—“हिरण्यकशिपुर्देवो यां यां स्मित्वाऽप्युदैक्षत ।
भयभ्रान्तैः सुरैश्चक्रे तस्यै तस्यै दिशे नमः ॥”

अत्र—“स सञ्चारिष्णुर्भुवनेत्रयेऽपि यां
यदृच्छयाऽशिश्रियदाश्रयः श्रियः ।
अकारि तस्यै मुकुटोपलस्वलत्-
करैस्त्रिसन्ध्यं त्रिदशैर्दिशे नमः ॥”

अत्राहुः—“श्रुतीनां साङ्गशास्त्रानामितिहासपुराणयोः ।
अर्थग्रन्थः कथाभ्यासः कवित्वस्यैकमौपथम् ॥
इतिहासपुराणाभ्यां चक्षुर्भ्यामिव सत्कविः ।
विवेकात्तनशुद्धाभ्यां सूक्ष्ममप्यर्थमीक्षते ॥
वेदार्थस्य नियन्त्रेण श्लाघ्यन्ते कवयो यथा ।
स्मृतीनामितिहासस्य पुराणस्य तथा तथा ॥”

द्विविधः प्रामाणिको मैमांसिकस्तार्किकश्च । तत्र प्रथमः । शब्दस्य
सामान्यमभिधेयं विशेषश्चार्थः । अत्र—

“सामान्यवाचि पदमप्यभिधीयमानं
मां प्राप्य जातमभिधेयविशेषनिष्ठम् ।
स्त्री काचिदित्यभिहिते सततं मनो मे
तामैव यामनपनां विपयीकरोति ॥”

१ B त्रिभिरा. २ A हत ३ V त्रिगन्ध्यं त्रिदिशे नम. ४ B भुवनान्तरेषु

५ B तदाहुः. ६ B श्यापते.

तर्केषु साह्वीयः—“नासतो विद्यते भावो नाभावो विद्यते सतः ।
उभयोरपि दृष्टोऽन्तस्त्वनयोस्तत्त्वदृष्टिभिः ॥”

अत्र—“य एते यज्वानः प्रथितमहसो येऽप्यवनिपा
मृगाक्ष्यो याञ्चैताः कृतमपरसंसारकथया ।
अमी ये दृश्यन्ते फलकुसुमनत्राश्च तरवो
जगत्वेवंरूपा विलसति मृदेपा भगवती ॥”

5

न्यायवेशोपिकीयः—स किं सामग्रीक ईश्वरः कर्ता ? इति पूर्व-
पक्षः । निरतिशयैश्वर्यस्य तस्य कर्तृत्वमिति सिद्धान्तः । अत्र—

“किमीहः किंकायः स खलु किमुपायस्त्रिभुवनं
किमाधारो घाता सृजति किमुपादान इति च ।
अतकयैश्वर्यं त्वद्यनवसरदुःस्यो हतधियः
कुतकोऽयं कांश्चिन्मुखरयति मोहाय जगतः ॥”

16

बौद्धीयः—विवक्षापूर्वा हि शब्दास्तामेव विवक्षां सूचयेयुः ।
अत्र—

“भवतु विदितं शब्दा वक्तुर्विवक्षितसूचकाः
सरवति यतः कान्ते कान्तां वलात्परिचुम्बति ।
न न न म म मा मा मां स्राक्षीर्निपेधपरं वचो
भवति शिथिले मानग्रन्थौ तदेव विधायकम् ॥”

15

लौकायतिकः—भूतेभ्यश्चैतन्यं मदशक्तिवत् । अत्र—

“बहुविधमिह साक्षिचिन्तकाः
प्रयदन्त्यन्यमितं कलेवरात् ।
अपि सँ सुद्रति ते चँ चिन्तकाः
प्रलयं यान्ति सहैव चिन्तया ॥”

20

आर्हतः—शरीरपरिमाण आत्मा । अन्यथा शरीराफलयमात्मा-
फल्यं वा ।

23

अत्र—“शरीरमात्रमात्मानं ये वेदन्ति जयन्ति ते ।

तच्चुम्बनेऽपि यज्जातः सर्वाङ्गपुलकोऽस्य मे ॥”

सर्वपार्षदत्वात्काव्यविद्यायाः तानिमानन्यांश्चार्थान्व्युत्पत्तये
प्रत्यवेक्षेत । आहुश्च—

५ “यांस्तरककर्मज्ञानार्थान्सूक्तिष्वद्रियते कविः ।

सूर्याशव इवेन्दौ ते काञ्चिदर्च(ञ्च)न्ति कान्तताम् ॥”

समयविद्यासु शैवसिद्धान्तीयः—

“घोरघोरतरातीतब्रह्मविद्याकलातिगः ।

परापरपदव्यापी पाथाद्गः परमेश्वरः ॥”

10 पाञ्चरात्रः—“नाद्यन्तवन्तः कवयः पुराणाः

सूक्ष्मा बृहन्तोऽप्यनुशासितारः ।

सर्वज्वरान्मन्तु ममानिरुद्ध-

प्रद्युम्नसङ्कर्षणवासुदेवाः ॥”

यौद्धसिद्धान्तीयः—“कलिकलुपकृतानि यानि लोके

15 मयि निपतन्तु विमुच्यतां स लोकः ।

मम हि सुचरितेन सर्वसत्त्वाः

परमसुखेन सुखावर्णो प्रयान्तु ॥”

एवं सिद्धान्तान्तरेष्वपि । राजसिद्धान्तत्रय्यामर्थशास्त्रीयः—

“शमव्यायामाभ्यां प्रतिविहिततत्रस्य नृपतेः

20 परं प्रत्यावापः फलति कृतसेकस्तकरिव ।

बहुव्याजं राज्यं न सुकरमराजप्रणिधिभि-

र्दुराराधा लक्ष्मीरनयहितचित्तं छलयति ॥”

नाट्यशास्त्रीयः—“एवं धारय देवि पाहुलतिकामेवं कुरुष्वान्नाहकं

मात्पुत्रैर्नम कुञ्जयाग्रचरणं मां पश्य तावत्स्थितम् ।

25 देवीं नर्तयतः स्ववक्रसुरजेनाम्भोधरध्वानिना

शम्भोर्वः परिपान्तु लम्बितलयच्छेदाहतास्तालिकाः ॥”

कामसूत्रीयः—“नाश्चर्यं त्वयि यल्लक्ष्मीः क्षिप्त्वाऽघोक्षजमागता ।
असौ मन्दरतस्त्वं तु प्राप्तः समरतस्तया ॥”

लौकिकस्तु द्विधा प्राकृतो व्युत्पन्नश्च । तयोः प्रथमः—

“स्फुटितपिठरीबन्धश्लाघ्यो विपक्षगृहेऽप्यभूत्
प्रियतम ययोः स्नेहग्रन्थिस्तथा प्रथमं स नौ ।
जनवदधुना सन्नन्यावां वसाव इहैव तौ
धिगपरिचितं प्रेम स्त्रीणां चिराय च जीवितम् ॥”

यथा वा—“इक्षुदण्डस्य मण्डस्य दध्नः पिष्टकृतस्य च ।

वाराहस्य च मांसस्य सैप गच्छति फाल्गुनः ॥”

द्वितीयो द्विधा समस्तजनजन्यः कतिपयजनजन्यश्च । तयोः प्रथ-10
मोऽनेकधा देशानां बहुत्वात् । तत्र दाक्षिणात्यः—

“पियन्त्यास्वाद्य मरिचं ताम्बूलविशदैर्मुखैः ।
प्रियाधरावदंशानि मधूनि द्रमिलोङ्गनाः ॥”

यथा वा—“विरम मदन कस्त्वं चैत्र का शक्तिरिन्दो-

रिह हि कुसुमवाणाः कुण्ठिताग्राः स्वलन्ति ।

हृदयभुव इमास्ताः कुन्तलप्रेयसीनां

प्रहृत्किणकठोरग्रन्थयो वज्रसाराः ॥”

उदीच्यः—“नेपाल्यो बल्लभैः सार्द्धमाद्रैणमदमण्डनाः ।

ग्रन्थिपर्णकपालीपु नयन्ति ग्रीष्मयामिनीः ॥”

द्वितीयः—“मिथ्यामीलदरालपक्ष्मणि बल्यन्तः कुरङ्गीदृशो

शैर्त्यापत्स्रिस्त्ररहस्त्ररसे, तत्पेत्सुत्सं च्छुदि ।

पत्युः केलिमतः कथां विरमयन्नन्योन्यकण्ठयनात्

कोऽयं व्याहरतीत्युदीर्य निरगात्सव्याजमालीजनः ॥”

कविमनीषानिर्मितं कथातन्त्रमर्थमात्रं वा विरचना । तत्राद्या—

“अस्ति चित्रशिखो नाम खड्गविद्याधराधिपः ।

दक्षिणे मलयोत्सङ्गे रत्नवत्याः पुरः पतिः ॥

तस्य रत्नाकरसुता त्रियो देव्याः सहोदरी ।
स्वयंवरविधावासीत्कलत्रं चित्रसुन्दरी ॥”

दितीया—“ज्योत्स्नां लिम्पति चन्दनेन स पुमान्सञ्चल्यसौ मालती-
मालां गन्धजलैर्मधूनि कुरुते स्वादृन्पसौ फाणितैः ।
यस्तस्य प्रथितान्गुणान्प्रथयति श्रीवीरचूडामणेः
तारत्वं स च शाणया मृगयते मुक्ताफलानामपि ॥”

अत्राहुः—“नीचैर्नार्थं कथासर्गै(र्गो) यस्य न प्रतिभाक्षयः ।
स कविग्रामणीरत्रं शेषास्तस्य कुटुम्बिनः ॥”

अभिहितेभ्यो यदन्यत्तत्प्रकीर्णकम् । तत्रं हस्तिशिक्षीयः—

10 “मेघानां क्षणहासतामुपगतो हारः प्रकीर्णो दिशा-
माकाशोद्भ्रसितामितामरवधूपीनस्तनास्फालकः ।
धुण्णश्चन्द्र इवोल्बणो मदवशादैरावणप्रेरितः
पायादः परिपाकपाण्डुलर्वेलीश्रीतस्करः शीकरः ॥”

रत्नपरीक्षीयः—“द्वौ वज्रवर्णौ जगतीपतीनां
सद्भिः प्रदिष्टौ न तु सार्वजन्यौ ।
यः स्याज्जपाविद्रुमभङ्गशोणो
यो वा हरिद्रारससंनिकाशः ॥”

धनुर्वेदीयः—“सं दक्षिणापाद्गनिविष्टमुष्टिं
नतांसमाकुञ्चितसव्यपादम् ।
ददर्श चप्रीकृतचारुचापं
प्रहर्तुसभ्युद्यतमात्मस्योत्तिम् ॥”

योगशास्त्रीयः—“यः सर्वेषां हृदयकमले प्राणिनामेकहंस-
स्त्वं जागर्षि स्वपिपि च मुहूर्ध्वसे नापि मुद्रः ।
तं त्वाराध्य प्रविततपियो घन्धमेदं विधाय
घ्वस्तानद्वा विमलमहसस्ते भवन्तो भवन्ति ॥”



एवं प्रकीर्णकान्तरमपि । उचितसंयोगः—

“पाण्ड्योऽयमंसार्षितलम्बहारः
 हृसाङ्गरागो हरिचन्द्रनेन ।
 आभाति बालातपरक्तसानुः
 सनिर्झरोद्गार इवाद्रिराजः ॥”

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योक्तृसंयोगः—“कुर्वद्भिः सुरदन्तिनो मधुलिहामखादु दानोदकं
 तन्यानैर्नमुचिद्रुहो भगवतश्चक्षुःसहस्रव्यथाम् ।
 मज्जन्स्वर्गतरङ्गिणीजलभरे पङ्कीकृते पांसुभि-
 र्घद्यात्राव्यसनं निनिन्द्र विमनाः खलोकनारीजनः ॥”

उत्पाद्यसंयोगः—“उभौ यदि व्योम्नि पृथक्प्रवाहा-
 वाकाशगङ्गापयसः पतेताम् ।
 तेनोपमीयेत तमालनील-
 मानुक्तमुक्तालतमस्य वक्षः ॥”

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संयोगविकारः—“गुणानुरागमिश्रेण यशसा तव सर्पता ।
 दिग्बधूनां मुखे जातमकसादर्दकुङ्कुमम् ॥

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यथा वा—“उन्माद्यत्यम्बुराशिर्विदलति कुमुदं सङ्कुचन्त्यम्बुजानि
 स्यन्दन्ते चन्द्रकान्ताः पतितसुमनसः सन्ति शीफालिकाश्च ।
 पीयन्ते चन्द्रिकाम्भः क्रमसरलगलं किं च किञ्चिच्चकोरा-
 श्चन्द्रे कर्पूरगौरद्युतिभृति नभसो याति चूडामणित्वम् ॥”

इदं कविभ्यः कथितमर्थोत्पत्तिपरायणम् ।
 इह प्रगल्भमानस्य न जात्वर्थकदर्थना ॥

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इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 अर्थानुशासने षोडश काव्यार्थयोनयः अष्टमोऽध्यायः ॥

नवमोऽध्यायः अर्थव्याप्तिः ।

“स त्रिधा” इति द्रौहिणिः; दिव्यो, दिव्यमानुषो, मानुषश्च ।
 “सप्तधा” इति यायावरीयः; पातालीयो, मर्त्यपातालीयो, दिव्य-
 पातालीयो, दिव्यमर्त्यपातालीयश्च । तत्र दिव्यः—

० “स्मृत्वा यन्निजवारवासगतया वीणासमं तुम्बुरो-
 रुद्गीतं नलकूबरस्य विरहादुत्केशुलं रम्भया ।
 तेनैरावणकर्णचापलमुपा शक्रोऽपि निद्रां जह-
 झूयः कारित एव हासिनि शचीवक्त्रे दृशां सम्भ्रमम् ॥”

दिव्यमानुषस्तु चतुर्धा । दिव्यस्य मर्त्यागमने, मर्त्यस्य च स्वर्ग-
 10 गमन इत्येको भेदः । दिव्यस्य मर्त्यभावे, मर्त्यस्य च दिव्यभाव इति
 द्वितीयः । ‘दिव्येतिवृत्तपरिकल्पनया तृतीयः । प्रभावाविर्भूतदिव्य-
 रूपतया चतुर्थः । तत्र दिव्यस्य मर्त्यागमनम्—

“श्रियः पतिः श्रीमति शासितुं जग-
 ज्जगन्निवासो वसुदेवसद्मनि ।
 15 वसन्ददर्शावतरन्तमम्बरा-
 द्विरण्यगर्भाङ्गभुवं मुनिं हरिः ॥”

मर्त्यस्य स्वर्गगमनम्—

“पाण्डोर्नन्दन नन्दनं वनमिदं सङ्कल्पजैः सीधुभिः
 हृत्पापानककेलि कल्पतरुषु द्वन्द्वैः सुधालेहिनाम् ।
 20 अप्यत्रेन्दुशिलालवालवलयं सन्तानकानां तले
 ज्योत्स्नासङ्गलदच्छनिर्झरजलैर्यत्नं विना पूर्यते ॥”

दिव्यस्य मर्त्यभावः—“इति विकसति तस्मिन्नन्ववाये यदूनां
 समजनि वसुदेवो देवकी यत्कलत्रम् ।
 किमपरमथ तस्मात्पोडशस्त्रीसहस्र-
 25 प्रणिहितपरिरम्भः पद्मनाभो बभूव ॥”

मर्त्यस्य दिव्यभावः—“आकाशयानतटकोटिकृतैकपादा-
स्तद्वेभदण्डयुगलान्यवलम्ब्य हस्तैः ।
कौतूहलात्तव तरङ्गविघटितानि
पश्यन्ति देवि मनुजाः स्वकलेवराणि ॥”

दिव्येतिवृत्तपरिकल्पना—

“ज्योत्स्नापूरप्रसरविशदे सैकतेऽस्मिन्सरग्धा
घादद्युतं चिरतरमभूत्सिद्धयूनोः कयोश्चित् ।
एको ब्रूते प्रथमनिहतं कैटभं कंसमन्यः
स त्वं तत्त्वं कथय भवता को हतस्तत्र पूर्वम् ॥”

प्रभावाविर्भूतदिव्यभावः—

“मा गाः पातालमुर्विं स्फुरसि किमपरं पाद्व्यंमानः कुदैत्य
त्रैलोक्यं पादपीतप्रथिम नहि बले पूरयस्यूनमद्वेः ॥
इत्युत्स्वप्नायमाने भुवनभृति शिशावङ्कसुप्ते यशोदा
पायाच्चक्राङ्गपादप्रणतिपुलकितसोरगण्डस्थला वः ॥”

मर्त्यः—“घधूः श्वश्रूस्थाने व्यवहरति पुत्रः पितृपदे
पदे रिक्ते रिक्ते विनिहितपदार्थान्तरमिति ।
नदीस्रोतोन्ध्याघादकलितविवेककमघनं
न च प्रत्यावृत्तिः प्रवहति जगत्पूर्णमथ च ॥”

पातालीयः—

“कर्कोटः कोटिकृत्यः प्रणमति शुरतस्तक्षके देहि चक्षुः
सज्जः सेवाञ्जलिस्ते कपिलकुलिकपोः स्तौति च स्वस्तिकस्त्वाम् ।
पद्मः सद्यैष भक्तेरवलगति पुरः कम्बलोऽयं बलोऽयं
सोत्सर्पः सर्पराजो ब्रजतु निजगृहं प्रेप्यतां शङ्खपालः ॥”

मर्त्यपातालीयः—“आर्द्राबले व्रज न वेत्स्यपकर्णं कर्णं
द्विः सन्दधाति न शरं हरशिष्यशिष्यः ।
तत्साम्प्रतं समिति पश्य कुतूहलेन
मर्त्यैः शरैरपि किरीटिकिरीटमाधम् ॥”

इहापि पूर्ववत्समस्तमिश्रभेदानुगमः । दिव्यपातालीयः—

“स पातु वो यस्य शिग्वाश्मकर्णिकं
खदेहनालं फणपत्रसञ्चयम् ।
विभाति जिहायुगलोलकेसरं
पिनाकिनः कर्णभुजङ्गपङ्कजम् ॥”

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स्वर्गमर्त्यपातालीयः—

“आंस्तीकोऽस्ति मुनिः स्य विस्मयकृतः पारीक्षितीयान्मखा-
त्राता तक्षकलक्ष्मणः फणभृतां वंशस्य शक्रस्य च ।
उद्वेल्लन्मलयाद्रिचन्दनलतास्थान्दोलनप्रक्रमे
यस्याद्यापि सविभ्रमं फणिवधृद्वृन्दैर्यशो गीयते ॥”

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सोऽयमित्यङ्कारमुल्लिख्योपजीव्यमानो निःसीमाऽर्थसार्थः सम्प-
द्यते । “अस्तु नाम निःसीमाऽर्थसार्थः । किन्तु द्विरूप एवासौ विचा-
रितमुस्योऽविचारितरमणीयश्च [इति] । तयोः पूर्वमाश्रितानि शा-
खाणि तदुत्तरं काव्यानि” इत्यौङ्गटाः । यथा—

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“अपां लङ्घयितुं राशिं रुचा पिञ्जरयन्नभः ।
खमुत्पपात हनुमानीलोत्पलदलद्युतिं ॥”

यथा वा—“त आकाशमसिद्धयाममुत्पत्य परमर्षयः ।
आसेदुरोपधिप्रस्थं मनसा समरंहसः ॥”

यथा च—“तदेव वारि सिन्धूनां महत्स्येमार्चिपामिति” इत्यादि ॥

20 “न स्वरूपनिबन्धनमिदं रूपमाकाशस्य सरित्सलिलादेर्वा किन्तु
प्रतिभासनिबन्धनम् । न च प्रतिभासस्तादात्म्येन वस्तुन्यवतिष्ठते ।
यदि तथा स्यात्सूर्याचन्द्रमसामण्डलैर्दृष्ट्या पारीक्षिद्यमानद्वादशाहु-
लंप्रमाणे पुराणाद्यागमनिवेदितधरावलयमात्रे न स्तः” इति यायाव-
रीयः । एवं नक्षत्रादीनां सरित्सलिलादीनामन्येषां च । यथाप्रतिभासं
25 च वेस्तुनः स्वरूपं शास्त्रकाव्ययोर्निबन्धोपयोगि । शास्त्रे यथा—

१ A अस्तीको. २ V सन्दोलन. ३ C सुदेहयोपजीव्यमानो. ४ B द्युतिः.
५ C रथपरिच्छिद्यमान.

“प्रशान्तजलभृत्पङ्के विमले वियद्मभसि ।

ताराकुमुदसम्बन्धे हंसायत इयोडुराद् ॥”

काव्यानि पुनरेतन्मयान्येव । “अस्तु नाम निःसीमाऽर्थसार्थः ।

किन्तु रसवत् एव निबन्धो युक्तो न नीरसस्य” इत्यांपराजितिः ।

यदाह—

“मज्जनपुष्पावचयनसन्ध्याचन्द्रोदयादिवाक्यमिह ।

सरसमपि नातिबहुलं प्रकृतरसानन्वितं रचयेत् ॥

यस्तु सरिद्रिसागरपुरतुरगरथादिवर्णने यत्नः ।

कविशक्तिख्यातिफलो विततधियां नो मतः स इह ॥”

‘आम्’ इति यायावरीयः । अस्ति चानुभूयमानो रसस्यानुगुणो¹⁰
विगुणश्चार्थः, काव्ये तु कविवचनानि रसयन्ति विरसयन्ति च नार्थाः ।

अन्वयव्यतिरेकाभ्यां चेदमुपलभ्यते । तत्र सरिर्द्वर्णनरसवत्ता—

“एतां विलोक्य तनूदरे ताम्रपर्णी-

मम्भोनिधौ विवृतशुक्तिपुटोद्धृतानि ।

यस्याः पयांसि परिणाहिषु हारमूर्त्या

वामभ्रुवां परिणमन्ति पयोधरेषु ॥”

अद्रिवर्णनरसवत्ता—

“एतास्ता मलयोपकण्ठसरितामेणाक्षि रोधोभ्रुव-

श्रौपाभ्यासनिकेतनं भगवतः प्रेयो मनोजन्मनः ।

यासु श्यामनिशासु पीततमसो मुक्तामयीश्चन्द्रिकाः

पीयन्ते विवृतोर्ध्वचक्षु विचलत्कण्ठं चकोराङ्गनाः ॥”

सागरवर्णनरसवत्ता—

“धत्ते यत्किलकिञ्चित्कगुरुस्तामेणीदृशां वारुणी

वैधुर्यं विदधाति दम्पतिरुपां यच्चन्द्रिकार्द्रं नभः ।

यच्च स्वर्गसदां वयः स्मरसुहृन्नित्यं सदा सम्पदां

यल्लक्ष्मीरधिदैवतं च जलधेस्तत्कान्तमाचेष्टितम् ॥”

१ B अप. २ B omits तु. ३ B omits विरसयन्ति and reads न चार्थाः
४ A ततोदरे. ५ B इत्या.

एवं पुरतुरगादिवर्णनरसवत्तापि । विप्रलम्भेऽप्यतिरसवत्ता—

“विधर्माणो भावास्तदुपहितवृत्तेर्न धृतये
 सरूपत्वादन्ये विहितविफलौत्सुक्यविरसाः ।
 ततः स्वेच्छं(स्तिवत्थं) पूर्वेण्वरसमितरेभ्यः प्रतिहतं
 क हीनं प्रेयस्या हृदयमिदमन्यत्र रमताम् ॥”
 कुकविर्विप्रलम्भेऽपि रसवत्तां निरस्यति ।
 अस्तु वस्तुषु मा वा भूत्कविधाचि रसः स्थितः ॥

“यथा तथा वाऽस्तु वस्तुनो रूपं, वक्तुप्रकृतिविशेषायत्ता तु रस-
 वत्ता । तथा च यमर्थं रक्तः स्तौति तं विरक्तो विनिन्दति । मध्यस्थस्तु
 10 तत्रोदास्ते” इति पाल्यकीर्तिः ।

“येषां बल्लभया समं क्षणमिव स्फारा क्षपा क्षीयते
 तेषां शीततरः शशी विरहिणामुल्केव सन्तापकृत् ।
 अस्माकं न तु बल्लभा न विरहस्तेनोभयभ्रंशिना-
 मिन्दू राजति^१ दर्पणाकृतिरयं नोष्णो न वा शीतलः ॥”

15 “विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्”
 इत्यवन्तिसुन्दरी । तदाह—

“वस्तुस्वभावोऽत्र कवेरतंत्रं
 गुणागुणावुक्तिवशेन काव्ये ।
 स्तुवन्नियन्नात्यमृतांशुमिन्दुं
 20 निन्दंस्तु दोषाकरमाह धूर्तः ॥”

“उभयमुपपन्नम्” इति यायावरीयः ।

स पुनर्द्विधा । मुक्तकप्रथमविषयत्वेन । तावपि प्रत्येकं पञ्चधा ।
 शुद्धः, चित्रः, कथोत्थः, संविधानकभूः, आख्यानकवांश्च [इति] ।
 तत्र मुक्तेतिवृत्तः शुद्धः । स एव सप्रपञ्चश्चित्रः । धृत्तेतिवृत्तः क-
 25 थोत्थः । सम्भावितेतिवृत्तः संविधानकभूः । परिकल्पितेतिवृत्तः
 आख्यानकवान् । तत्र—

सुक्तके—शुद्धः—“सा पत्युः प्रथमापराधकरणे शिक्षोपदेशं विना
नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिचित्रां गतिम् ।
स्वच्छैरच्छकपोलभित्तिगलितैः पर्यस्तनेत्रोत्पला
बाला केवलमेव रोदिति लुठल्लोलोदकैरश्रुभिः ॥”

चित्रः—“दूरादुत्सुकमागते विबलितं सम्भाषिणि स्फारितं ६
संश्लिष्यत्यरुणं गृहीतवसने कोपाञ्चितभ्रूलतम् ।
मानिन्याश्चरणानतिव्यतिकरे वाष्पाम्बुपूर्णं क्षणा-
द्यक्षुर्जातमहो प्रपञ्चचतुरं जातागसि प्रेषसि ॥”

कथोत्थः—“दत्त्वा रुद्रगतिः खसाधिपतये देवीं ध्रुवस्वामिनीं
यस्मात्त्वण्डितसाहसो निववृते श्रीशर्मगुप्तो नृपः । 10
तस्मिन्नेवे हिमालये गुरुगुहाकोणकणत्किन्नरे
गीयन्ते तव कार्तिकेयनगरस्त्रीणां गणैः कीर्त्तयः ॥”

संविधानकभूः—

“दृष्ट्वाकासनसंस्थिते प्रियतमे पश्चादुपेत्यादरा-
देकस्या नयने निमील्य विहितक्रीडानुबन्धच्छलः । 15
ईषद्वक्रितकन्धरः सपुलकः प्रेमोल्लसन्मानसा-
मन्तर्हासचलत्कपोलफलकां धूर्तोऽपरां चुम्बति ॥”

यथा च—“कुर्वत्या कुङ्कुमाम्भःकपिशितवपुषं यत्तदा राजहंसीं
क्रीडाहंसो मयाऽसावजनि विरहितश्चक्रयाकीर्त्तमेण ।
तस्यैतत्पाप्मनो मे परिणमति फलं यत्पुरं प्रेमयन्धा- 20
देकत्रावां वसावो न च दयित दशाऽप्यस्ति नो सन्निकर्षः ॥”

आख्यानकैवान्—

“अर्थिजनार्थघृतानां यनकरिणां प्रथमकल्पितैर्दशनैः ।
चक्रे परोपकारी हैहयजन्मा गृहं शम्भोः ॥”

निबन्ध(न्धे)शुद्धः—“स्तिमितविकसितानामुल्लसद्भ्रूलतानां
मसृणमुकुलितानां प्रान्तविस्तारभाजाम् ।
प्रतिनयननिपाते किञ्चिदाकुञ्चितानां
सुचिरमहमभूवं पात्रमालोकितानाम् ॥”

५ चित्रः—“अलसवलितमुग्धस्निग्धनिष्पन्दमन्दै-
रधिकविकसदन्तर्धिसयस्मेरतरैः ।
हृदयमशरणं मे पद्मलाक्ष्याः कटाक्षै-
रपहृतमपविद्धं पीतमुन्मूलितं च ॥”

कपोत्यः—“अभिलापमुदीरितेन्द्रियः
१० स्वसुतायामकरोत्प्रजापतिः ।
अथ तेन निगृह्य विक्रिया-
मभिशासः फलमेतदन्वभूत् ॥”

संविधानकभूः—“क्रोधं प्रभो संहर संहरेति
यावद्भिरः खे मरुतां चरन्ति ।
१५ तावत्स वह्निर्भवनेत्रजन्मा
भस्मावशेषं मदनं चकार ॥”

आख्यानकवान्—“पत्युः शिरश्चन्द्रकलामनेन
स्पृशेति सख्या परिहासपूर्वम् ।
सा रञ्जयित्वा चरणौ कृताशी-
२० माल्येन तां निर्वचनं जघान ॥”

किञ्च संस्कृतवत्सर्वास्वपि भाषासु यथासामर्थ्यं यथाहृषि यथा-
कौतुकं चावहितः स्यात् । शब्दार्थयोश्चाभिधानाभिधेयव्यापार-
प्रगुणतामवबुध्येत ।

तदुक्तम्—

२५ एकोऽर्थः संस्कृतोक्तया ससुकविरचनः प्राकृतेनापरोऽस्मि-
न्नन्योऽपभ्रंशगीर्भिः किमपरमपरो भूतभाषाक्रमेण ।

द्वित्राभिः कोऽपि वाग्भिर्भवति चतसृभिः किञ्च कश्चिद्विवेक्तुं
यस्येत्थं धीः प्रंगल्भा स्तपयति सुकचेस्तस्य कीर्तिर्जगन्ति ॥”

इत्थङ्कारं घनैरथैर्व्युत्पन्नमनसः कवेः ।

दुर्गमेऽपि भवेन्मार्गं कुण्ठिता न सरस्वती ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

अर्थानुशासने अर्धव्याप्तिर्नवमोऽध्यायः ॥

5

दशमोऽध्यायः कविचर्या राजचर्या च ।

गृहीतवियोपविद्यः काव्यक्रियायै प्रयतेत । नामधातुपारायणे,
अभिधानकोशः, छन्दोविचितिः, अलङ्कारतन्त्रं च काव्यविद्याः । क-
लास्तु चतुःषष्टिरूपविद्याः । सुजनोपजीव्यकविसन्निधिः, देशवार्ता,¹⁰
विदग्धवादो, लोकयात्रा, विद्वद्गोष्ठ्यश्च काव्यमातरः पुरातनक-
विनिबन्धाश्च । किञ्च—

स्वास्थ्यं प्रतिभाऽभ्यासो भक्तिर्विद्वत्कथा बहुश्रुतता ।

स्मृतिदार्ढ्यमनिर्वेदश्च मातरोऽष्टौ कवित्वस्य ॥

अपि च नित्यं शुचिः स्यात् । त्रिधा च शौचं वाक्शौचं, मनः-¹⁵
शौचं, कायशौचं च । प्रथमे शास्त्रजन्मनी । तार्तीर्यकं तु सनख-
च्छेदौ पादौ, सताम्बूलं मुखं, सविलेपनमात्रं घणुः, महार्हमनुलवणं
च वासः, सकुसुमं शिर इति । शुचि शीलनं हि सरस्वत्याः संव-
ननमामनन्ति । स यत्स्वभावः कविस्तदनु रूपं काव्यम् । यादृशाकार-
श्चित्रकरस्तादृशाकारमस्य चित्रमिति प्रायोवादः । स्मितपूर्वमभि-²⁰
भाषणं, सर्वत्रोक्तिगर्भमभिधानं सर्वतो रहस्यान्वेषणं, परकाव्यदूष-
णवैमुख्यमनभिहितस्य, अभिहितस्य तु यथार्थमभिधानम् ।

तस्य भवनं सुसंमृष्टं, ऋतुपद्मोचितविविधस्यानं, अनेकतरुमू-
लकल्पितापाश्रयवृक्षवाटिकं, सश्रीटापर्यतकं, सदीर्घिकापुष्करि-

णीकं, ससरित्समुद्रावर्त्तकं, सकुल्याप्रवाहं, सवर्हिणहरिणहारीतं,
ससारसचक्रवाकहंसं, सचकोरश्रौञ्चकुररशुकसारिकं, धर्मह्रान्ति-
चौरं, संभूमिधारागृह्यन्नलतामण्डपकं, सदोलाप्रेङ्गं च स्यात् ।

काव्याभिनिवेशखिन्नस्य मनसस्तद्विनिर्वेदच्छेदायाज्ञामूकपरिजनं
विजनं वा तस्य स्थानम् । अपभ्रंशभाषणप्रवणः परिचारकवर्गः,
समागधभाषाभिनिवेशिन्यः परिचारिकाः । प्राकृतसंस्कृतभाषाविद
आन्तःपुरिकाः, मित्राणि चास्य सर्वभाषाविन्दि भवेयुः । सदःसं-
स्कारविशुद्ध्यर्थं सर्वभाषाकुशलः, शीघ्रवाक्, चार्वक्षरः, इङ्गिता-
कारवेदी, नानालिपिज्ञः, कविः, लाक्षणिकश्च लेखकः स्यात् । तद-
सन्निधावतिरात्रादिषु पूर्वोक्तानामन्यतर(म)ः ।

स्वभवने हि भाषानियमं यथा प्रभुर्विदधाति तथा भवति ।

श्रूयते हि मगधेषु शिशुनागो नाम राजा; तेन दुरुचरानष्टौ
वर्णानपास्य स्वान्तःपुर एव प्रवर्त्तितो नियमः, टकारादयश्चत्वारो
मूर्द्धन्यास्तृतीयवर्जमूष्माणन्त्रयः क्षकारश्चेति ।

श्रूयते च मूरसेनेषु कुंविन्दो नाम राजा; तेन परुपसंयोगाक्षर-
वर्जमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते च कुन्तलेषु सातवाहनो नाम राजा; तेन प्राकृतभाषात्म-
कमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते चोन्नयिन्यां साहस्राङ्को नाम राजा; तेन च संस्कृतभाषा-
त्मकमन्तःपुर एवेति समानं पूर्वेण ।

तस्य सम्पुटिका संपलककटिका, समुद्रकः, सल्लेखनीकमपी-
भाजनानि ताडिपत्राणि भूर्जत्वचो वा, सलोहकण्टकानि तालद-
लानि, सुसम्मृष्टा भित्तयः, सततसन्निहिताः स्युः । “तद्वि काव्यवि-
धायाः परिकरः” इत्याचार्याः । “प्रतिभैव परिकरः” इति याया-

थरीयः ।

“कविः प्रथममात्मानमेव कल्पयेत्; कियान्मे संस्कारः, क्व भाषा-
विषये त्रस्तोऽस्मि, किंरुचिलोकः परिपृष्टो वा, कीदृशि गोष्ठ्यां

१ BC गभृगिणुएए- २ B गं एनेतु. ३ BC इपिसे. ४ B omits च.
५ B कएतए. ६ B कमुःए. ७ A गीसगी B गीसगीएच.

विनीतः, कास्य वा चेतः संसजत इति बुद्ध्वा भाषाविशेषमाश्रयेत्”
इत्याचार्याः । “एकदेशकवेरियं नियमलक्षणा, स्वतन्त्रस्य पुनरेक-
भाषावत्सर्वा अपि भाषाः स्युः” इति यायावरीयः । देशविशेषव-
शेन च भाषाश्रयणं दृश्यते । तदुक्तम्—

“गौडाद्याः संस्कृतस्थाः परिचितरुचयः प्राकृते लाटदेद्याः 5
सापभ्रंशप्रयोगाः सकलमरुमुद्यष्टकभादानकाश्च ।
आवन्त्याः पारियात्राः सह दशपुरजैर्भूतभाषां भजन्ते
यो मध्येमध्यदेशं निवसति स कविः सर्वभाषानिपण्णः ॥”
जानीयाल्लोकसाम्मल्यं कविः कुत्र ममेति च ।
असम्मतं परिहरेन्मतेऽभिनिविशेत् च ॥ 10
जनापवादमात्रेण न जुगुप्सेत् चात्मनि ।
जानीयात्स्वयमात्मानं यतो लोको निरङ्कुशः ॥
गीतसूक्तिरतिक्रान्ते स्तोता देशान्तरस्थिते ।
प्रत्यक्षे तु कवौ लोकः सावज्ञः सुमहत्स्यपि ॥
प्रैत्यक्षकविकाव्यं च रूपं च कुलयोषितः । 15
गृह्यैवस्य विद्या च कस्मैचिद्यदि रोचते ॥
इदं महाहासकरं विचेष्टितं
परोक्तिपाटचरतारतोऽपि यत् ।
सदुक्तिरनाकरतां गतान्कर्षान्
कवित्वमात्रेण समेने निन्दति ॥ 20
यचः स्वाद् सतां लेखं लेशस्याद्वपि कौतुकात् ।
वालङ्कीहीनजातीनां काव्यं याति सुखान्मुखम् ॥
कार्यावसरसज्जानां परिव्राजां महीभुजाम् ।
काव्यं सद्यः कवीनां च भ्रमत्यहा दिशो दश ॥
पितुर्गुरोर्नरेन्द्रस्य सुतशिष्यपदातयः । 25
अविविच्यैव काव्यानि स्तुवन्ति च पठन्ति च ॥

किञ्च नार्द्धकृतं पठेदसमाप्तिस्तस्य फलमिति कविरहस्यम् । न
नवीनमेकाकिनः पुरतः । स हि स्वीयं ब्रुवाणः कतरेण साक्षिणा
जीयेत । न च स्वकृतिं बहु मन्येत । पक्षपातो हि गुणदोषौ विप-
र्यासयति । न च दृष्येत् । दर्पलवोऽपि सर्वसंस्कारानुच्छिनत्ति । प-
रैश्च परीक्षयेत् । यदुदासीनः पश्यति न तदनुष्ठातेति प्रायो वादः ।
कविमानिनं तु छन्दोऽनुवर्त्तनेन रञ्जयेत् । कविम्मन्यस्य हि पुरतः
सूक्तमरण्यरुदितं स्याद्विह्वलेत च । तदाह—

“इदं हि वैदग्ध्यरहस्यमुत्तमं
पठेन्न सूक्तिं कविमानिनः पुरः ।
न केवलं तां न विभावयत्यसौ
स्वकाव्ययन्धेन विनाशयत्यपि ॥”

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अनियुतकालाः प्रवृत्तयो विह्ववन्ते तस्माद्विषसं निशां च यामक्र-
मेण चतुर्दा विभजेत् । स प्रातरुत्थाय कृतसन्ध्यावरिवस्यः सार-
स्वतं सूक्तमधीयीत । ततो विद्यावसथे यथासुखमासीनः काव्यस्य
विद्या उपविद्याश्चानुशीलयेदाप्रहरात् । न ह्येवंविधमन्यत्प्रतिभा-
हेतुर्यथा प्रत्यग्रसंस्कारः । द्वितीये काव्यक्रियाम् । उपमध्याह्नं स्नाया-
दविरुद्धं मुञ्जीत च । भोजनान्ते काव्यगोष्ठीं प्रवर्त्तयेत् । कदाचिच्च
प्रश्नोत्तराणि भिन्दीत । काव्यसमस्याधारणा, भातृकाभ्यासः, चित्रा
योगा इत्यायामत्रयम् । चतुर्थं एकाकिनः परिमितपरिपदो वा पूर्वा-
ह्यभागविहितस्य काव्यस्य परीक्षा । रसावेशतः काव्यं विरचयतो
न च विवेकी दृष्टिस्तस्मादनुपरीक्षेत । अधिकस्य त्यागो, न्यूनस्य
पूरणम्, अन्यथास्थितस्य परिवर्त्तनं, प्रसृतस्थानुसन्धानं च ।
इत्यहीनम् ।

सायं सन्ध्यामुपासीत सरस्वतीं च । ततो दिवा विहितपरी-
क्षितस्याभिलेखनमाप्रदोपात् । यावदार्तिं त्रियमभिमन्येत । द्विती-
यतृतीयौ साधु शर्यात । सम्यक्स्थापो वपुयः परमारोग्याय । चतुर्थं
सप्रयत्नं प्रतिबुध्येत । ब्राह्मे मुहूर्त्तं मनः प्रसीदत्तांस्तानर्थानध्य-
क्षयति । इत्याहोरात्रिकम् ।

१ B omits विद्य. २ B मन्येत्. ३ B छन्दानु. ४ B तस्मात्तदनु परीक्षयेत्.
५ A परीक्षयन्.

चतुर्विधश्चासौ; असूर्यम्पश्यो, निपण्णो, दत्तावसरः, प्रायोजनिकश्च [इति] । यो गुहागर्भभूमिगृहादिप्रवेशान्नैष्ठिकवृत्तिः क्वचत असावसूर्यम्पश्यः । तस्य सर्वे कालाः । यः काव्यक्रियायामभिनिविष्टः क्वचते न च नैष्ठिकवृत्तिः स निपण्णः । तस्यापि त एव कालाः । यः सेवादिकमविरुन्धानः क्वचते स दत्तावसरः । तस्य कतिपये कालाः । 5
निशायास्तुरीयो यामार्द्धः । स हि सारस्वतो मुहूर्त्तः । भोजनान्तः । सौहिल्यं हि स्वास्थ्यमुपस्थापयति । व्यवायोपरमः । यदार्त्तिविनिवृत्तिरेकमेकाग्रतायतनम् । यार्प्ययानयात्रा । विषयान्तरविनिवृत्तं हि चित्तं यत्र यत्र प्रणिधीयते तत्र तत्र गुह्यचीलागं लगति । यदा यदा चात्मनः क्षणिकतां मन्यते स स काव्यकरणकालः । यस्तु 10
प्रस्तुतं किञ्चन संविधानकमुद्दिश्य क्वचते, स प्रायोजनिकः । तस्य प्रयोजनवशात्कालव्यवस्था । बुद्धिमदाहार्यबुद्धोरियं निग्रममुद्रा । औपदेशिकस्य पुनरिच्छैव । सर्वे कालाः सर्वाश्च नियममुद्राः ।

पुरुषवत् योपितोऽपि कर्वाभवेयुः । संस्कारो ह्यात्मनि समवैति, न स्त्रैणं पौरुषं वा विभागमपेक्षते । श्रूयन्ते दृश्यन्ते च राजपुत्र्यो महा-15
मात्रदुहितरो गणिकाः कौतुकिभार्याश्च शास्त्रप्रहंतुद्वयः कवयश्च ।

सिद्धं च प्रबन्धमनेकादर्शगतं कुर्यात् । यदित्यं कथयन्ति—

“निक्षेपो विक्रयो दानं देशत्यागोऽल्पजीविता ।

श्रुटिको वह्निरम्भश्च प्रबन्धोच्छेदहेतवः ॥

दारिद्र्यं व्यसनासक्तिरवज्ञा मन्दभाग्यता ।

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दुष्टे द्विष्टे च विश्वासः पद्य काव्यमहापदः ॥” [इति]

पुनः समापयिष्यामि, पुनः संस्कारिष्यामि, सुहृद्भिः सह विवेचयिष्यामीति कर्तुराकुलता राष्ट्रोपह्वयश्च प्रबन्धविनाशकारणानि ।

अहर्निशाविभागेन य इत्यं क्वचते कृती ।

एकायलीय तत्काव्यं सतां कण्ठेषु लभ्यते ॥

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१ Explained in A as विभिकागमनं. २ B omits one यत्र and one तत्र.
३ C प्रयोजकः. ४ B omits च. ५ B प्रदि. ६ A बुद्धिगो.

यथा यथाऽभियोगश्च संस्कारश्च भवेत्कवेः ।
 तथा तथा निबन्धानां तारतम्येन रम्यता ॥
 मुक्तके कवयोऽनन्ताः सङ्घाते कवयः शतम् ।
 महाप्रबन्धे तु कविरेको द्वौ दुर्लभास्त्रयः ॥

५ अत्राह स—“बह्वपि स्वेच्छया कामं प्रकीर्णमभिधीयते ।

अनुज्झितार्थसम्बन्धः प्रबन्धो दुरुदाहरः ॥” [इति]

रीतिं विचिन्त्य विगणय्य गुणान्विगाह्य

शब्दार्थसार्थमनुसृत्य च सूक्तिमुद्राः ।

कार्यो निबन्धविषये विदुषा प्रयत्नः

१० के पोतयन्नरहिता जलधौ ग्लवन्ते ॥

लीढाभिधोपनिपदां सविधे बुधाना-

मभ्यस्यतः प्रतिदिनं बहुदृश्वनोऽपि ।

किञ्चित्कदाचन कथञ्चन सूक्तिपाका-

द्वाक्तन्वमुन्मिपति कस्यचिदेव पुंसः ॥

१५ इत्यनन्यमनोवृत्तेर्निःशेषेऽस्य क्रियाक्रमे ।

एकपत्नीव्रतं धत्ते कवेर्देवी सरस्वती ॥

सिद्धिः सूक्तिषु सा तस्य जायते जगदुत्तरा ।

मूलच्छायां न जानाति यस्याः सोऽपि गिरां गुणः ॥

राजा कविः कविसमाजं विदधीत । राजनि कवौ सचो लोकः कविः
 २० स्यात् । स काव्यपरीक्षायै सभां कारयेत् । सा षोडशभिः स्तम्भै-
 श्चतुर्भिर्द्वारैरष्टभिर्मत्तवारणीभिरुपेता स्यात् । तदनुलग्नं राज्ञः केलि-
 गृहम् । मध्येस्तम्भं चतुःस्तम्भान्तरा हस्तमात्रोत्सेधा समणिभूमिका
 वेदिका । तस्यां राजासनम् । तस्य चोत्तरतः संस्कृताः कवयो निवि-
 शेरन् । बहुभाषाकवित्वे यो यत्राधिकं प्रवीणः स तेन व्यपदिश्यते ।
 २५ यस्त्वनेकत्र प्रवीणः स सङ्गम्य तत्र तत्रोपविशेत् । ततः परं वेदवि-
 द्याविदः प्रामाणिकाः पौराणिकाः स्मार्त्ता भिषजो मौहूर्त्तिका अन्ये-
 ऽपि तथाविधाः । पूर्वोण प्राकृताः कवयः; ततः परं नटनर्तकगायन-

वार्दनवाग्जीवनकुशीलघ्रतालावचरा अन्येऽपि तथाविधाः । पश्चि-
मेनापमंशिनः कवयः; ततः परं चित्रलेप्यकृतो माणिक्यबन्धका
वैकटिकाः स्वर्णकारवर्द्धकिलोहकारा अन्येऽपि तथाविधाः । दक्षिणतो
भूतभापाकवयः; ततः परं भुजङ्गा गणिकाः प्लवकशौभिकजम्भक-
मह्लाः शस्त्रोपजीविनोऽन्येऽपि तथाविधाः ।

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तत्र यथासुखमासीनः काव्यगोष्ठीं प्रवर्त्तयेत् भावयेत्परीक्षेत च ।
वासुदेवसातवाहनशुद्धकसाहसाङ्गादीन्सकलान्सभापतीन्दानमाना-
भ्यामनुकुर्यात् । तुष्टपुष्टाश्चास्य सभ्या भवेयुः, स्थाने च पारितो-
पिकं लभेरन् । लोकोत्तरस्य काव्यस्य च यथार्हा पूजा कवेर्वा ।
अन्तरान्तरा च काव्यगोष्ठीं शास्त्रवादाननुजानीयात् । मध्वपि नानं-
वदंशं खदते । काव्यशास्त्रविरतौ विज्ञानिष्वभिरमेत । देशान्तरा-
गतानां च विदुषामनन्य)द्वारा सङ्गं कार(म)येदौचित्याद्यावत्स्यति
पूजां च । वृत्तिकामांश्चोपजैपेत् सङ्गृहीयाच्च । पुरुषरत्नानामेक एव
राजोद्वान्भाजनम् । राजचरितं च राजोपजीविनोऽप्यनुकुर्युः ।
राज्ञ एव ह्यसानुपकारो यद्राजोपजीविनां संस्कारः ।

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महानगरेषु च काव्यशास्त्रपरीक्षार्थं ब्रह्मसभाः कारयेत् । तत्प-
रीक्षोत्तीर्णानां ब्रह्मरथयानं पट्टबन्धश्च । श्रूयते चोन्नयिन्यां काव्य-
कारपरीक्षा—

“इह कालिदासमेण्ठावत्रामररूपसूरभारवयः ।

हरिचन्द्रचन्द्रगुप्तौ परीक्षिताविह विशालायाम् ॥”

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श्रूयते च पाटलिपुत्रे शास्त्रकारपरीक्षा—

“अत्रोपवर्षवर्षाविह पाणिनिपिङ्गलाविह व्याडिः ।

वररुचिपतञ्जली इह परीक्षिताः ख्यातिमुपजग्मुः ॥”

इत्थं सभापतिर्भूत्वा यः काव्यानि परीक्षते ।

यशस्तस्य जगद्भ्यापि स सुखी तत्र तत्र च ॥

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इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

कविचर्या राजचर्या च दशमोऽध्यायः ॥

एकादशोऽध्यायः शब्दहरणम् ।

परप्रयुक्तयोः शब्दार्थयोरुपनिबन्धो हरणम् । तद्विधा परित्याज्य-
मनुग्राह्यं च । तयोः शब्दहरणमेव तावत्पञ्चधा पदतः, पादतः,
अर्द्धतः, वृत्ततः, प्रबन्धतश्च [इति] । “तत्रैकपदहरणं न दोषाय” इत्या-
६ नार्याः । “अन्यत्र द्व्यर्थपदात्” इति यायावरीयः । तत्र श्लिष्टस्य
श्लिष्टपदेन हरणम्—

“दूराकृष्टशिलीमुखव्यतिकरान्नो किं किरातानिमा-
नाराह्णावृतपीतलोहितमुखान्किं वा पलाशानपि ।

१० पान्थाः केसरिणं न पश्यत पुरोऽप्येनं वसन्तं वने
मूढा रक्षत जीवितानि शरणं यात प्रियां देवताम् ॥”

यथा च—“मा गाः पान्थ प्रियां त्यक्त्वा दूराकृष्टशिलीमुखम् ।

स्थितं पन्थानमावृत्य किं किरातं न पश्यसि ॥”

श्लिष्टपदैकदेशेन हरणम्—

“नाश्चर्यं यदभार्यासावस्तुमीतिरयं मयि ।

१५ मांसोपयोगं कुर्वीत कथं क्षुद्रहितो जनः ॥”

यथा च—“कोपान्मानिति किं स्फुरत्यतितरां शोभाधरस्तेऽधरः

किं वा शुम्बनकारणादपित नो वायोर्विकारादयम् ।

तस्मात्सुश्रु सुगन्धिमाहितरसं स्निग्धं भजस्वादरा-

न्मुग्धे मांसरसं ब्रुवन्निति तथा गाढं समालिङ्गितः ॥”

२० श्लिष्टस्य यमकेन हरणम्—“हलमपारपयोनिधिविस्तृतं

प्रहरता हलिना समराङ्गणे ।

निजयशश्च शशाङ्ककलामलं

निरवधीरितमाकुलमासुरम् ॥”

यथा च—“दलयता विशिखैर्वलमुन्मदं

२५ निरवधीरितमाकुलमासुरम् ।

दशसु दिक्षु च तेन यशः सितं

निरवधीरितमाकुलमासुरम् ॥”

श्लिष्टस्य प्रश्नोत्तरेण हरणम्—

“यस्यां मुजङ्गवर्गः कर्णायतेक्षणं कामिनीवदनं च”

यथा च—“किं करोति कियत्कालं वेद्यावेदमनि कामुकः ।

कीदृशं वदनं वीक्ष्य तस्याः कर्णायतेक्षणम् ॥”

यमकस्य यमकेन हरणम्—

“वरदाय नमो हरये पतति जनो यं स्मरन्नपि न मोहरये ।

बहुशश्वक्रन्द हता मनसि दितिर्येन दैत्यचक्रं दहता ॥”

यथा च—चक्रं दहतारं चक्रन्द हतारम् ।

खड्गेन तवाजौ राजन्नरिनारी ॥

एवमन्योन्यसमन्वयेऽन्येऽपि भेदाः ।

नन्विदमुपदेश्यमेव न भवति ।

यदित्यं कथयन्ति—“पुंसः कालातिपातेन चौर्यमन्यद्विशीर्यति ।

अपि पुत्रेषु पौत्रेषु वाञ्छौर्यं च न शीर्यति ॥”

“अयमप्रसिद्धः प्रसिद्धिमानहम्, अयमप्रतिष्ठः प्रतिष्ठावानहम्, अप्रक्रान्तमिदमस्य संविधानकं प्रक्रान्तं मम, गुडूचीवचनोऽयं मृद्धी-
कावचनोऽहम्, अनादृतभापाविशेषोऽयमहमादृतभापाविशेषः, प्र-
शान्तज्ञातृकमिदं, देशान्तरितकर्तृकमिदम्, उच्छ्र(त्स)न्ननिबन्धन-
मूलमिदं, म्लेच्छितकोपनिबन्धनमूलमिदमित्येवमादिभिः कारणैः
शब्दहरणेऽर्थहरणे वांभिरमेत” इत्यवन्तिसुन्दरी ।

“त्रिभ्यः पदेभ्यः प्रभृति त्वश्लिष्टेभ्यो हरणम्” इत्याचार्याः । 20

यथा—“स पातु वो यस्य जटाकलापे

स्थितः शशाङ्कः स्फुटहारगौरः ।

नीलोत्पलानामिव नालपुञ्जे

निद्रायमाणः शरदीव हंसः ॥”

यथा च—“स पातु वो यस्य हतावशेषा-

स्तल्लुत्यवर्णाङ्गनरञ्जितेषु ।

लावण्ययुक्तेष्वपि वित्रसन्ति

दैत्याः स्वकान्तानयनोत्पलेषु ॥”

“न” इति यायावरीयः । उल्लेखवान्पदसन्दर्भः परिहरणीयः
मन्त्रभिज्ञायातः पादोऽपि । तस्यापि साम्येन किञ्चन द्रष्टं स्यात् ।

यथा—“इत्युक्तवानुक्तिविशेषरम्यं
मनः समाधाय जयोपपत्तौ ।
उदारचेता गिरमित्युदारां
द्वैपायनेनाभिदधे नरेन्द्रः ॥”

यथा च—“इत्युक्तवानुक्तिविशेषरम्यं
रामानुजन्मा विरराम मानी ।
सङ्घिसमाप्तावसरं च वाक्यं
सेवाविधिज्ञैः पुरतः प्रमूणाम् ॥”

उल्लेखवान्यथा—“नमः संसारनिर्वाणविषामृतविधायिने ।
सप्तलोकोर्निभङ्गाय शङ्करक्षीरसिन्धवे ॥”

यथा च—“प्रसरद्विन्दुनादाय शुद्धामृतमयात्मने ।
नमोऽनन्तप्रकाशाय शङ्करक्षीरसिन्धवे ॥”

“पाद पृथगन्यथात्यकरणकारणं न हरणम्, अपि तु स्वीकरणम्”
इत्याचार्याः ।

यथा—“त्यागाधिकाः स्वर्गमुपाश्रयन्ते
त्यागेन हीना नरकं व्रजन्ति ।
न त्यागिनां किञ्चिदसाध्यमस्ति
त्यागो हि सर्वव्यसनानि हन्ति ॥”

यथा च—“त्यागो हि सर्वव्यसनानि हन्ती-
त्यलीकमेतद्भुवि सम्प्रतीतम् ।
जातानि सर्वव्यसनानि तस्या-
स्त्यागेन मे मुग्धविलोचनायाः ॥”

तद्विदं स्वीकरणापरनामधेयं हरणमेव । तद्वद्वैप्रयोगोऽपि । यथा—

“पादस्ते नरवर दक्षिणे समुद्रे
पादोऽन्यो हिमवति हेमकूटलगे ।
आक्रामत्यलघु महीतलं त्वयीत्थं
भूपालाः प्रणतिमपास्य किञ्च कुर्युः ॥”

यथा चोत्तरार्द्धे—“इत्थं ते विघृतपदद्वयस्य राज-
ज्ञाश्चर्यं कथमिव सीवनी न भिन्ना ॥”

5

एवं व्यस्तार्द्धप्रयोगेऽपि । यथा—

“तत्तावदेव शशिनः स्फुरितं महीयो
यावन्न तिग्मरुचिमण्डलमभ्युदेति ।
अभ्युद्गते सकलधामनिधौ तु तस्मि-
न्निन्दोः सिताभ्रशकलस्य च को विशेषः ॥”

10

यथा च—“तत्तावदेव शशिनः स्फुरितं महीयो
यावन्न किञ्चिदपि गौरतरा हसन्ति ।
ताभिः पुनर्विहसिताननपङ्कजाभि-
रिन्दोः सिताभ्रशकलस्य च को विशेषः ॥”

15

पादे एवान्यथात्वकरणं न स्वीकरणं पादोनहरणं वा । यथा—

“अरण्ये निर्जने रात्रावन्तर्वेश्मनि साहसे ।
न्यासापहवने चैव दिव्या सम्भवति क्रिया ॥”

यथा चोत्तरार्द्धे—

“तन्वह्नी यदि लभ्येत दिव्या सम्भवति क्रिया ।”

20

यथा वा—“यस्य केशेषु जीमूता नद्यः सर्वाङ्गसन्धिषु ।
कुक्षौ समुद्राश्चत्वारस्तस्यै तोयात्मने नमः ॥”

यथा चोत्तरार्द्धे—“कुक्षौ समुद्राश्चत्वारः स सहेत सरानलम् ॥”
भिन्नार्थानां तु पादानामेकेन पादेनान्ययनं कथित्वमेव । यथा—

“किमिह किमपि दृष्टं स्थानमस्ति श्रुतं वा
 व्रजति दिनकरोऽयं यत्र नास्तं कदाचित् ।
 भ्रमति विहगसार्थानित्यमापृच्छमानो
 रजनिविरहभीतश्चक्रवाको वराकः ॥”

५ यथा च—“जयति सितविलोलव्यालयज्ञोपवीती
 घनकपिलजटान्तभ्रान्तगङ्गाजलौघः ।
 अविदितमृगचिह्नमिन्दुलेखां दधानः
 परिणतशितिकण्ठश्यामकण्ठः पिनाकी ॥”

१० यथा च—“कुमुदवनमपश्चि श्रीमदम्भोजखण्डं
 त्यजति मन्दमुलूकः प्रीतिमांश्चक्रवाकः ।
 उदयमहिमरश्मिर्याति शीतांशुरस्तं
 हतविधिललितानां ही विचित्रो विपाकः ॥”

१५ यथा च—“किमिह किमपि दृष्टं स्थानमस्ति श्रुतं वा
 घनकपिलजटान्तभ्रान्तगङ्गाजलौघः ।
 निवसति सै पिनाकी यत्र यायां तदस्मिन्
 हतविधिललितानां ही विचित्रो विपाकः ॥”

पादोनवत्कतिपयपदप्रयोगोऽपि । यथा—

२० “या व्यापारवती रसान् रसयितुं काचित्कर्वाणां नवा
 दृष्टिर्या परिनिष्ठितार्थविषयोन्मेपा च वैपश्चिती ।
 ते द्वे अप्यवलम्ब्य विश्वमनिशं निर्वर्णयन्तो वयं
 श्रान्ता नैव च लब्धमब्धिशयन त्वद्भक्तितुल्यं सुखम् ॥”

यथा च चतुर्थपादे—

२५ “श्रान्ता नैव च लब्धमुत्पलदृशां प्रेम्णाः समानं सुखम् ॥”
 पादैकदेशग्रहणमपि पादैकदेशोपलक्षणपरम् । यथा—
 “असफलहसितत्वात्क्षालितानीव कान्त्या
 मुकुलितनयनत्याद्वयक्तकणोत्पलानि ।

पिबति-मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभारः कुन्तलानामधीशः ॥”

यथा श्रोत्रार्थे—“पिबतु मधुसुगन्धीन्याननानि प्रियाणां
मयि विनिहितभारः कुन्तलानामधीशः ॥”

वाक्यस्थान्यथा व्याख्यानमपि न स्त्रीकरणं हरणं वा । यथा— 5

“सुभृ त्वं कुपितेत्यपास्तमशनं त्यक्त्वा कथा योपितां
दूरादेव मयोज्झिताः सुरभयः स्रग्दाम(ग्गन्ध)धूपादयः ।
कोपं रागिणि मुञ्च मय्यवनते दृष्टे प्रसीदाधुना
सद्यस्त्वद्विरहाद्भवन्ति दयिते सर्वा ममान्धा दिशः ॥”

एतच्च कान्ताप्रसादनपरं वाक्यं कुपितदृष्टिपरतया व्याख्यातं¹⁰
न स्त्रीकृतं हृतं वा । यत्तु परकीयं स्त्रीयमिति प्रोक्तानामन्यतमेन
कारणेन विलपन्ति, तत्र केवलं हरणम्, अपि तु दोषोदाहरणम् ।
मुक्तकप्रबन्धविषयं तत् । मूल्यक्रयोऽपि हरणमेव । वरमप्राप्तिर्व्य-
शसो न पुनर्दुर्यशः ।

सभापतिस्तु द्विधा, उपजीव्य, उपजीवकश्च [इति] । तत्रोपजी-¹⁵
वनमात्रेण न कश्चिद्दोषः । यतः सर्वोऽपि परेभ्य एव व्युत्पद्यते ।
केवलं तत्र समुदायो गुरुः । “तद्वदुक्तिहरणम्” इत्याचार्याः ।

यथा—“ऊरुद्वन्द्वं सरसकदलीकाण्डसत्रह्यचारि ।”

यथा च—“ऊरुद्वयं कदलकन्दलयोः संबन्धं
श्रोणिः शिलाफलकसोदरसन्निवेशा ।
वक्षः स्तनद्वितयताडितकुम्भशोभं
सत्रह्यचारि शशिनश्च मुखं मृगाक्ष्याः ॥” 20

“उक्तयो ह्यर्थान्तरसङ्क्रान्ता न प्रत्यभिज्ञायन्ते, स्वदन्ते च; तद-
र्थास्तु हरणादपि हरणं स्युः” इति यायावरीयः ।

“नास्त्यचौरः कविजनो नास्त्यचौरो वणिग्जनः ।
स नन्दति विना वाच्यं यो जानाति निग्रहितुम् ॥” 25

उत्पादकः कविः कश्चित्कश्चिच्च परिवर्त्तकः ।
 आच्छादकस्तथा चान्यस्तथा संवर्गकोऽपरः ॥
 शब्दार्थोक्तिषु यः पश्येदिह किञ्चन नूतनम् ।
 उद्दिष्टैतिकञ्चन प्राच्यं मन्यतां स महाकविः ॥”

6 इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 एकादशोऽध्यायः शब्दहरणानि ॥

द्वादशोऽध्यायः शब्दार्थहरणेषु कविप्रभेदाः प्रति-
 विम्बकल्पविकल्पस्य च समीक्षा ।

“पुराणकविधुण्णे वर्त्मनि दुरापमस्पृष्टं वस्तु, ततश्च तदेव संस्कर्तुं
 10 प्रयतेत” इत्याचार्याः । “न” इति वाक्पतिराजः ।

“आसंसारमुद्रारैः कविभिः प्रतिदिनगृहीतसारोऽपि ।
 अद्याप्यभिन्नमुद्रो विभाति वाचां परिस्पन्दः ॥”

“तत्प्रतिभासाय च परप्रयन्धेष्वचदधीत । तद्वगगाहने हि तदे-
 कपोनयोऽर्थाः पृथक्पृथक् प्रयन्ते” इत्येके । “तत्रत्यानामर्थानां छा-
 15 यया परिपृच्छिः फलम्” इत्यपरे । “महात्मनां हि संयादिन्यो बुद्धय
 एकमेवार्थमुपस्थापयन्ति, तत्परित्यागाय तानाद्रियेत” इति च
 केचित् । “न” इति पाषावरीयः । मारम्यतं चक्षुरवाङ्मनसगोचरेण
 प्रणिधानेन दृष्टमदृष्टं चार्थजातं मयं विभजति ।

तदाहुः—सुप्तस्यापि महाकवेः शब्दार्थो सरस्वती दर्शयति । तदि-
 20 तरस्य तत्र जाग्रतोऽप्यन्यं चक्षुः । अन्यदृष्टचरे तर्धे महाकवयो
 जालन्याः । तद्विपरीते तु दिव्यदृशः । न तत् व्यक्षः सहस्राक्षो वा
 यषर्मचक्षुषोऽपि कवयः पश्यन्ति । मतिद्वर्षणे कर्मानां विश्वं प्रति-
 फलति । कथं नु पयं दृश्यामह इति महात्मनामहंपूर्पिकयैव श-
 ब्दार्थाः पुरो भायन्ति । यत्सिद्धप्रणिधाना योगिनः पश्यन्ति, तत्र

१ Explained in C as अदृष्टमदृष्टं चार्थं. B तर्धं. २ B दृश्या. ३ A क.
 ४ B omits कवयः.

वाचा विचरन्ति कवयः इत्यनन्ता महाकविषु सू(विस्सु)क्तयः[इति]
 “समस्तमस्ति” इति यायावरीयः । किन्तु त्रिपथमर्थमध्यगीष्महि
 घदुतान्ययोनिर्निहुतयोनिरयोनिश्च[इति] । तत्रान्ययोनिर्द्विधा प्र-
 तिविम्बकल्प, आलेख्यप्रख्यश्च [इति] । निहुतयोनिरपि द्विधा तु-
 ल्यदेहितुल्यः परपुरप्रवेशसदृशश्च [इति] । अयोनिः पुनरेकादश(?) 5
 एव । तत्र—

अर्थः स एव सर्वां वाक्यान्तरविरचना परं यत्र ।
 तदपरमार्थविभेदं काव्यं प्रतिविम्बकल्पं स्यात् ॥

यथा— “ते पान्तु वः पशुपतेरलिनीलभासः

कण्ठप्रदेशघदिताः फणिनः स्फुरन्तः ।

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चन्द्रामृताम्बुकणसेकसुखप्रख्यै-

रैरङ्कुरैरिव विराजति कालकूटः ॥”

यथा च—“जयन्ति नीलकण्ठस्य नीलाः कण्ठे महाहयः ।

गलद्गङ्गाम्बुसंसिक्तकालकूटाङ्कुरा इव ॥

कियताऽपि यत्र संस्कारकर्मणा वस्तु भिन्नवद्भाति ।

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तत्कथितमर्थचतुरैरालेख्यप्रख्यमिति काव्यम् ॥

तत्रैवार्थं यथा—

“जयन्ति धवलव्यालाः शम्भोर्जूटावलम्बिनः ।

गलद्गङ्गाम्बुसंसिक्तचन्द्रकन्दङ्कुरा इव ॥”

विषयस्य यत्र भेदेऽप्यभेदबुद्धिर्नितान्तसाहचर्यात् ।

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तत्तुल्यदेहितुल्यं काव्यं वध्नन्ति सुधियोऽपि ॥

यथा—“अवीनादौ कृत्वा भवति तुरगो यावदवधिः

पशुर्धन्यस्तावत्प्रतिवसति यो जीवति सुखम् ।

अमीपां निर्माणं किमपि तदभूद्गन्धकरिणां

वनं वा क्षोणीभृद्गवनमथवा येन शरणम् ॥”

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अत्रार्थं—“प्रतिगृह्यनुपलानामेक एव प्रकारो
 गृह्यरूपकरणत्वादर्घि(र्जि)ताः पूजिताश्च ।
 स्फुरति हतमणीनां किन्तु तद्वाम येन
 क्षितिपतिभयने वा स्वाकरे वा निवासः ॥”

५ मूलैक्यं यत्र भवेत्परिकरवन्धस्तु दूरतोऽनेकैः ।
 तत्परपुरप्रवेशप्रतिमं काव्यं सुकविभाव्यम् ॥ .

यथा—“यस्यारातिनितम्बिनीभिरभितो वीक्ष्याम्यरं प्रावृषि
 स्फूर्जद्गर्जितनिर्जिताम्बुधिरवस्फाराभ्रवृन्दाकुलम् ।
 उत्सृष्टप्रसभाभिषेणनभयस्पष्टप्रमोदाश्रुभिः
 १० किञ्चित्कुञ्चितलोचनाभिरसकृद्ग्राताः कदम्बानिलाः ॥”

अत्रार्थं—“आच्छिद्य प्रियतः कदम्बकुसुमं यस्यारिदारैर्नयं
 यात्राभङ्गविषायिनो जलमुचां कालस्य चिह्नं महत् ।
 हृष्यद्भिः परिचुम्पितं नयनयोर्न्यस्तं हृदि स्यापितं
 सीमन्ते निहितं कथञ्चन ततः कर्णावतंसीकृतम् ॥”

१५ तदेतद्यतुष्टयनिबन्धनार्थं कवीनां द्वात्रिंशद्दरणोपायाः । अमीषां
 चार्थानामन्वर्था अपस्कान्तवचत्यारः कथयः, पञ्चमक्षादृष्टचरार्थ-
 दर्शा । तदाहुः—

“श्रामरुक्षम्पकः क्रिय, कर्षको द्रावकश्च सः ।
 स कविलौकिकोऽन्यस्तु चिन्तामणिरलौकिकः ॥
 २० तन्यानोऽनन्यदृष्टत्वं पुराणस्यापि यत्तुनः ।
 योऽप्रसिद्धादिभिर्ग्राम्पत्यसौ स्याद्ग्रामकः कविः ॥
 यद्गुम्पति परस्यार्थं याम्पेन स्येन हारिणा ।
 स्तोकार्पितनवच्छायं शुम्पकः स कविर्मतः ॥
 परयाप्यार्थमाकृष्य यः स्वयापि नियेशयेत् ।
 २५ समुद्देशेन केनापि स स्मृतः कर्षकः कविः ॥

अप्रत्यभिज्ञेयतया स्ववाक्ये नवतां नयेत् ।

यो द्रावयित्वा मूलार्थं द्रावकः स भवेत्कविः ॥

चिन्तासमं यस्य रसैकसूतिरुदेति चित्राकृतिरर्थसार्थः ।

अदृष्टपूर्वो निपुणैः पुराणैः कविः स चिन्तामणिरद्वितीयः ॥”

तस्य चायोनिरर्थः । स च त्रिधा लौकिकालौकिकभेदेन, तयो- 5
र्मिश्रत्वेन च । तत्र लौकिकः—

“मा कोशकारलतिके वह वर्णगर्वं

किं डम्बरेण चणिके तव कौसुमेन ।

पुण्ड्रेक्षुयष्टिरियमेकतरा चकास्तु

या स्पन्दते रसमृतेऽपि हि यन्नयोगात् ॥”

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अलौकिकः—“देवी पुत्रमसूत नृत्यत गणाः किं तिष्ठतेत्युद्भुजे
हर्षान्दृङ्गिरिटाबुदाहृतगिरा चामुण्डयाऽऽलिङ्गिते ।
पायाद्दो जितदेवदुन्दुभिचनध्यानप्रवृत्तिस्तयो-
रन्योन्याङ्गनिपातजर्जरजरत्स्थूलास्थिजन्मा रवः ॥”

मिश्रः—“स्थिते कुक्षेरन्तर्मुंरजयिनि निःश्वासमरुतो

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जनन्यास्तन्नाभीसरसिजपरागोत्करमुचः ।

निपीताः सानन्दं रचितफणचक्रेण हलिना

समन्तादस्यासुः प्रतिदिवसमेनांसि भवतः ॥”

तेषां च चतुर्णामर्थानाम्—

चत्वार एते कथिता मपैव

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येऽर्थाः कवीनां हरणोपदेशे ।

प्रत्येकमष्टत्ववशाद्भवन्ति

द्वात्रिंशता तेऽनुगताः प्रभेदैः ॥

तत्र प्रतिविम्बकल्पविकल्पाः (८) । स एवार्थः पौर्वापर्यविपर्या-
साद्व्यत्यस्तकः (१) ।

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यथा—“दृष्ट्वाऽन्येभं छेदमुत्पाद्य रज्ज्वा
यन्तुर्वाचं मन्यमानस्तृणाय ।
गच्छन्दध्रे नागराजः करिण्या
प्रेम्णा तुल्यं बन्धनं नास्ति जन्तोः ॥”

५ अत्रार्थे—“निर्विवेकमनसोऽपि हि जन्तोः
प्रेमबन्धनमशृङ्खलद्राम ।
यत्प्रति प्रतिगजं गजराजः
प्रस्थितश्चिरमघारि करिण्या ॥”

बृहत्तोऽर्थस्यार्द्धप्रणयनं खण्डम् । (२) ।

१० यथा—“पुत्री पाण्डुप्रायं तदनु कपिशिम्ना कृतपदं
ततः पाकोद्रेकादरुणगुणसंवर्द्धितवपुः ।
शनैः शोपारम्भे स्थपुटनिजविष्कम्भविपमं
वने वीतामोदं वदरमरसत्वं कलयति ॥”

अत्रार्थे—“पाकक्रियापरिचयप्रगुणीकृतेन
१५ संवर्द्धितारुणगुणं वपुषा निजेन ।
आपादितस्यपुटसंस्थितिशोपपोपा-
देतद्वने विरसतां बद्धं विभर्त्ति ॥”

संक्षिप्तार्थविस्तरेण तैलबिन्दुः । (३) ।

२० यथा—“यस्य तद्वभराक्रान्त्या पातालतलगामिनी ।
महावराहदंष्ट्राया भ्रूयः सस्मार मेदिनी ॥”

अत्रार्थे—“यत्तन्नाक्रान्तिमज्जत्पृथुलमणिशिलाशल्यवेह्लत्फणान्ते
क्लान्ते पत्यावहनिनां चलदचलमहास्तम्भस्तम्भारसिनीना ।
सस्मार स्फारचन्द्रशुति पुनरवनिस्तद्विरण्याक्षवक्षः-
स्थूलास्थिश्रेणिशाणानिकपणसितमप्याशु दंष्ट्रायसुग्रम् ॥”

२५ अन्यतमभापानियद्धं भापान्तरेण परिवर्त्यत इति नटनेपथ्यम् । (४)
यथा—“नेचैछद् पासासंफी काओ दिण्णं पि पहिअघरिणीए ।

१ A सर्गि. २ A सर्गि. ३ A C कन्दा. ४ B परिवर्तने नट. ५ नेच्छति पाशासाहो
पाको दतमपि पथिच्छद्विष्वा । अवनतकरलतोद्भूतितषलयमप्यस्थितं पिण्डम् ॥

ओहंत्तकरयलोग्गलियवलघमज्झट्टिअं पिण्डं ॥”

अत्रार्थे—“दत्तं पिण्डं नयनसलिलक्षालनाधौतगण्डं

द्वारोपान्ते कथमपि तथा सङ्गमाशानुबन्धात् ।

वक्रग्रीवश्चलनतशिराः पार्श्वसञ्चारिचक्षुः

पाशाशङ्की गलितचलयं नैनमश्नाति काकः ॥”

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छन्दसा परिवृत्तिश्छन्दोविनिमयः । (५) ।

यथा—“कान्ते तल्पमुपागते विगलिता नीवी स्वयं बन्धनात्

तद्वासः श्लथमेखलागुणधृतं किञ्चिन्नितम्बे स्थितम् ।

एतावत्सखि वेद्मि केवलमहं तस्याङ्गसङ्गे पुनः

कोऽसौ काऽसि रतं नु किं कथमपि स्वल्पाऽपि मे न स्मृतिः ॥” 10

अत्रार्थे—“धन्यास्तु याः कथयथ प्रियसङ्गमेऽपि

विस्रब्धचाटुकशतानि रतान्तरेषु ।

नीवीं प्रति प्रणिहितश्च करः प्रियेण

सख्यः शपामि यदि किञ्चिदपि स्मरामि ॥”

कारणपरावृत्त्या हेतुव्यत्ययः । (६) ।

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यथा—“ततोऽरुणपरिस्पन्दमन्दीकृतरुचिः शशी ।

दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥”

अत्रार्थे—“समं कुसुमचापेन गर्भिणीगण्डपाण्डुना ।

उदयाद्रिशिरःसीम्नि निहितं पद्मिन्दुना ॥”

दृष्टस्य यस्तुनोऽन्यत्र सङ्गमितिः सङ्गान्तकम् । (७) ।

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यथा—“स्नानार्द्राद्ग्रीर्षिधुतकवरीयन्धलोलैरिदानीं

श्रोणीभारः कृतपरिस्रयः पल्लवैः कुन्तलानाम् ।

अप्येतेभ्यो नभसि पततः पङ्क्तिशो चारिविन्दून्

स्थित्योद्गीचं कुचलयदृशां कैलिहंसाः पिबन्ति ॥”

अत्रार्थे—“सद्यःस्नातजपत्तपोधनजटामान्तस्रुताः प्रोन्मुग्धैः

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पीयन्तेऽम्बुकणाः कुरङ्गशिशुभिस्तृष्णाद्यथाविकल्पैः ।

१ A ओहत्तकरयलो B ओहत्तकरयलो. C explains this as शवनवद्वृत्तलवगन्ति.

२ A धन्याति वा कथयति. C धन्याः स्य याः कथयथ. ३ B C कारणवद्वृत्ता.

एतां प्रेमभरालसां च सहसा शुष्यन्मुखीमाकुलः
श्लिष्यन् रक्षति पक्षसम्पुटकृतच्छायः शकुन्तः प्रियाम् ॥”

उभयवाक्यार्थोपादानं सम्पुटः (८)

यथा—“विन्ध्यस्याद्रेः परिसरनदी नर्मदा सुष्ठु सैषा
यादोभर्तुः प्रथमगृहिणीं यां विदुः पश्चिमस्य ।
यस्यामन्तःस्फुरितशफरत्रासहासाकुलाक्षी
स्वैरं स्वैरं कथमपि मया तीरमुत्तारिताऽसि ॥”

यथा—“नाभीगुहाविलविशच्चलवीचिजात-
मञ्जुध्वनिश्रुतिकणत्कलकुक्कुभानि ।
रेवाजलान्यविरलं ग्रंहीलीक्रियन्ते
लाटाङ्गनाभिरपराह्निमज्जनेषु ॥”

अत्रार्थ—“यद्वर्ग्याभिर्जगाहे गुरुशकुलकुलास्फालनत्रासहास-
व्यस्तोरुस्ताम्भिकाभिर्दिशि दिशि सरितां दिग्जयप्रक्रमेषु ।
अम्भो गम्भीरनाभीकुहरकवलनोन्मुक्तिपर्यायलोल-
त्कल्लोलायद्मुग्धध्वनिचक्रितरणत्कुक्कुभं कामिनीभिः ॥”

सोऽयं कैचेरकवित्वदायी सर्वथा प्रतिबिम्बकल्पः परिहरणीयः ।
यतः—पृथक्त्वेन न गृह्णन्ति यस्तु काव्यान्तरस्थितम् ।
पृथक्त्वेन न गृह्णन्ति स्ववपुः प्रतिबिम्बितम् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे शब्दार्थहरणेषु
कविप्रभेदाः प्रतिबिम्बकल्पविकल्पस्य समीक्षा द्वादशोऽध्यायः ॥

त्रयोदशोऽध्यायः अर्थहरणेष्वालेख्यप्रख्यादिभेदाः ।

आलेख्यप्रख्यपरिसङ्ख्याः (८) । सदृशसञ्चारणं समक्रमः (१) ।

यथा—“अस्ताद्विवेशमनि दिशो वरुणप्रियाया-
स्तिर्यङ्मथश्चिदपयन्नणमास्थितायाः ।
गण्डैकपार्श्वमिव कुङ्कुमपङ्कचुम्बि
विन्ध्यं रुचामधिपतेररुणं रराज ॥”

5

यथा च—“प्राग्दिशः प्रतिकलं विलसन्त्याः
कुङ्कुमारुणकपोलतलेन ।
साम्यमेति कलितोदयरागः
पश्य सुन्दरि तुपारमयूखः ॥”

10

अलङ्कृतमनलङ्कृत्याभिधीयत इति विभूषणमोपः (२) ।

यथा—“कुबलयसिति मूले घालचन्द्राङ्कुराभं
तदनु खलु ततोऽग्रे पाकपीताम्रपीतम् ।
अभिनवरविरोचिर्दूमधूम्रं शिखाया-
मिति विविधविकारं दिद्युते दैपमर्चिः ॥”

15

अत्रार्थे—“मनाञ्छूले नीलं तदनु कपिशोन्मेपमुदरे
ततः पाण्डु स्तोकं स्फुरदरुणलेखं च तदनु ।
शिखायामाधूम्रं धृतविविधवर्णक्रममिति
क्षणादर्चिर्दैपं दलयति तमः पुञ्जितमपि ॥”

क्रमेणाभिहितस्यार्थस्य विपरीताभिधानं व्युत्क्रमः (३) ।

20

यथा तत्रैव—“श्यामं शिखाभुवि मनागरुणं ततोऽधः
स्तोकावपाण्डुरचनं च ततोऽप्यधस्तात् ।
आपिञ्जरं तदनु तस्य तले च नील-
मन्धं तमःपटलमर्दति दैपमर्चिः ॥”

सामान्यनियन्धे विशेषाभिधानं विशेषोक्तिः (४) ।

25

यथा—“इत्युद्गते शशिनि पेशलकान्तदृती-
संलापसञ्चलितलोचनमानसाभिः ।

अग्राहि मण्डनविधिर्विपरीतभूपा-
विन्यासहासितसखीजनमङ्गनाभिः ॥”

अग्राधे—“चकार काचित्सितचन्दनाङ्गे
काञ्चीकलापं स्तनभारपृष्ठे ।
5 प्रियं प्रति प्रेषितचित्तवृत्ति-
नितम्बविम्बे च बबन्ध हारम् ॥”

उपसर्जनस्यार्थस्य प्रधानतायामुक्तंसः (५) ।

यथा—“दीपयन्नथ नभः किरणौघैः
कुङ्कुमारुणपयोधरगौरः ।
10 हेमकुम्भ इव पूर्वपयोधे-
रुन्ममज्ज शनकैस्तुहिनांशुः ॥”

अग्राधे—“ततस्तमःश्यामलपट्टकञ्चुकं
विपाटयत्किञ्चिद्दृश्यतान्तरा ।
निशातरुण्याः स्थितशेषकुङ्कुम-
15 स्तनाभिरामं स(श)कलं कलावतः ॥”

तदेव वस्तुत्किञ्चशादन्यथा क्रियत इति नेचनेपध्यम् (६) ।

यथा—“आननेन्दुशशलक्ष्म कपोले
सादरं विरचितं तिलकं यत् ।
तत्प्रिये विरचितावधिभङ्गे
20 धौतमीक्षणजलैस्तरलाक्ष्याः ॥”

अग्राधे—“शोकाश्रुभिर्वासरखण्डितानां
सिक्ताः कपोलेषु विलासिनीनाम् ।
कान्तेषु कालात्ययमाचरत्सु
खल्पायुषः पत्रलता बभूवुः ॥”

25 परिकरसान्ये सत्यपि परिकार्यस्यान्यथात्वादेरुपरिकार्यः (७) ।

“अन्याद्गजेन्द्रपदनः स इमां त्रिलोकीं
यस्योद्गतेन गगने मर्ता करेण ।

मूलप्ररूढसितदन्तविसाङ्कुरेण
नालायितं तपनविम्बसरोरुहस्य ॥”

अत्रार्थ—“सरलकरदण्डनालं गजवपुषः पुष्करं विभोर्जयति ।

मूलविसकाण्डभूमौ यत्राभूदेकदंष्ट्रैव ॥”

विकृतेः प्रकृतिप्रापणं प्रत्यापत्तिः (८) ।

यथा—“रविसङ्क्रान्तसौभाग्यस्तुपाराविलमण्डलः ।

निःश्वासान्ध इवादर्शश्चन्द्रमा न प्रकाशते ॥”

अत्रार्थ—“तस्याः प्रतिदन्दिभवाद्रिपादा-
त्सद्यो विमुक्तं मुखमाषभासे ।

निःश्वासवाप्पापगमे प्रपन्नः

प्रसादमात्मीयमिवात्मदर्शः ॥”

ता इमा आलेख्यप्रख्यस्य भिदाः । सोऽयमनुग्राह्यो मार्गः ।

आहुश्च—“सोऽयं भणितिवैचित्र्यात्समस्तो वस्तुविस्तरः ।

नटवद्वर्णिकायोगादन्यथात्वमिवाच्छति ॥”

अथ तुल्यदेहितुल्यस्य भिदाः (८) । तस्यैव वस्तुनो विषयान्तरयो-
जनादन्यरूपापत्तिर्विषयपरिवर्तः (१) ।

यथा—“ये सीमन्तितगात्रभस्सरजसो ये कुम्भकठेपिणो

ये लीढाः श्रवणाश्रयेण फणिना ये चन्द्रशैत्यदृष्टः ।

ते कुप्यद्विरिजाविभक्तवपुषश्चित्तव्यधासाक्षिणः

स्थाणोर्दक्षिणनासिकापुटभुजः श्वासानिलाः पान्तु वः ॥” १०

अत्रार्थ—“ये कीर्णकथितोदराञ्जमधयो पे म्लापितोरःस्रजो

ये तापात्तरलेन तल्पफणिना पीतप्रतीपोज्झिताः ।

ते राधास्मृतिसाक्षिणः कमलया सात्स्यमाकर्णिता

गादान्तर्दयधोः प्रतप्तसरलाः श्वासा हरेः पान्तु वः ॥”

द्विरूपस्य वस्तुनोऽन्यतम(र)रूपोपादानं द्वन्द्वविच्छित्तिः (२) । ११

यथा—“उत्क्लेशं केशपन्धः कुसुमशररिपोः कल्मषं वः स मुष्या-

द्यध्रेन्दुं धीक्ष्य गद्गाजलभरलुलितं पालभावादभूताम् ।

क्रौञ्चारातिश्च फाण्टस्फुरितशफरिकामोहलोलेक्षणश्रीः
सद्यः प्रोचन्मृणालीग्रहणरसलसत्पुष्करश्च द्विपात्यः ॥”

अत्रार्थे—“दिश्याद्दर्जटिजूटकोटिसरिति ज्योत्स्नालघोद्भासिनी
शाशाङ्गी कलिका जलभ्रमिषशाद्वाग् दृष्टनष्टा सुखम् ।
यां चञ्चच्छफरीभ्रमेण मुकुलीकुर्वन्फणालीं मुहु-
र्मुह्यलक्ष्यमहिर्जिघृक्षतितमामाकुञ्चनप्राञ्चनैः ॥”

पूर्वार्थानामर्थान्तरैरन्तरणं रत्नमाला (३) ।

यथा—“कपाले मार्जारः पय इति करांल्लेढि शशिनः
तरुच्छिद्रप्रोतान्विसमिति करेणुः कलयति ।

रतान्ते तल्पस्यान्हरति वनिताऽप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विभ्रमयति ॥”

अत्रार्थे—“ज्योत्स्नाधिर्दुग्धवुद्ध्या कवलितमसकृद्भाजने राजहंसैः
खांसे कर्पूरपांसुच्छुरणरभसतः सम्भृतं सुन्दरीभिः ।
पुम्भिव्यस्तं स्तनान्तात्सिचयमिति रहःसम्भ्रमे बल्लभानां
लीढं द्राक्सिन्धुवारेष्वभिनवसुमनोलम्पटैः पट्टपदैश्च ॥”

सङ्ख्यावैषम्येणार्थप्रणयनं सङ्ख्योल्लेखः (४) ।

यथा—“नमन्नारायणच्छायाच्छुरिताः पादयोर्नखाः ।

त्वच्चन्द्रमिव सेवन्ते रुद्र रुद्रे(द्वे)न्द्रवो दश (?) ॥”

अत्रार्थे—“उमैकपादाम्बुरुहे स्फुरन्नखे

कृतागसो यस्य शिरःसमागमे ।

पडात्मतामाश्रयतीव चन्द्रमाः

स नीलकण्ठः प्रियमातनोतु वः ॥”

सममभिधायाधिकस्योपन्यासश्चूलिका(५)। द्विधा च सा संवादिनी
विसंवादिनी च [इति] ।

तयोः प्रथमा यथा—“अङ्गणे शशिमरीचिलेपने

सुसमिन्दुकरपुञ्जसन्निभम् ।

राजहंसमसमीक्ष्य कातरा

रौति हंसवनिताऽश्रुगद्गदम् ॥”

अत्रार्थे—“चन्द्रप्रभाप्रसरहासिनि सौधपृष्ठे
दुर्लक्षपक्षतिपुटां न विवेद जायाम् ।
मूढश्रुतिर्मुखरनूपुरनिःखनेन
व्याहारिणीमपि पुरो गृहराजहंसः ॥”

द्वितीया तत्रैवार्थे यथा—“ज्योत्स्नाजललापिनि सौधपृष्ठे
विविक्तमुक्ताफलपुञ्जगौरम् ।
विवेद हंसी दयितं कथञ्चि-
चलत्तुलाकोटिकलैर्निनादैः ॥”

5

निषेधस्य विधिना निबन्धो विधानापहारः । (६) ।

यथा—“कुरवक कुचाघातक्रीडारसेन विद्युज्यसे
वकुलविटपिन् स्पर्त्तव्यं ते मुख्रासवसेचनम् ।
चरणघटनाशून्यो यास्यस्यशोक सशोकता-
मिति निजपुरत्यागे यस्य द्विपां जगदुः स्त्रियः ॥”

10

अत्रार्थे—“मुखमदिरया पादन्यासैर्विलासविलोकितै-
र्बकुलविटपी रक्ताशोकस्तथा तिलकद्रुमः ।
जलनिधितटीकान्ताराणां क्रमात्ककुभां जये
शगिति गमिता यद्वर्ग्याभिर्विकासमहोत्सवम् ॥”

15

बहूनामर्थानामेकत्रोपसंहारो माणिक्यपुञ्जः । (७) ।

यथा—“शैलच्छलेन स्वं दीर्घं भुजमुत्तर्भ्यं भूवधूः ।
निशासख्याः करोतीव शशाङ्कतिलकं मुखे ॥”

20

यथा च—“कुल्लातिमुक्ताकुसुमस्तवकाभिराम-
दूरोल्लसत्किरणकेसरमिन्दुसिंहम् ।
दृष्टोदयाद्रिशिखरस्थितमन्धकार-
दुर्वारवारणघटा व्यघटन्त सद्यः ॥”

यथा च—“संविधातुमभिपेकमुदासे
मन्मथस्य लसदंशुजलौघः ।

25

यामिनीवनितया ततचिह्नः
सोत्पलो रजतकुम्भ इवेन्दुः ॥”

यथा च—

“उदयति पश्य कृशोदरि दलितत्वक्षीर(त्वक्सार)करणिभिः किरणैः ।

5 उदयाचलचूडामणिरेप पुरो रोहिणीरमणः ॥”

यथा च—“उदयति नवनीतपिण्डपाण्डुः कुमुदवनान्यवघट्टयन्कराग्रैः ।

उदयगिरितटस्फुटाट्टहासो रजनिवधूसुखदर्पणः शशाङ्कः ॥”

यथा च—“प्रोपितैकेन्दुहंसेऽस्मिन्सलाविव तमोऽम्बुभिः ।

नभस्तडागे मदनस्ताराकुमुदहा(भा)सिनि ॥”

10 अत्रार्थे—“रजनिपुरन्ध्ररोध्रतिलकस्तिमिरद्विपयूथकेसरी ।

रजतमयोऽभिपेककलशः कुसुमायुधमेदिनीपतेः ।

अयमुदयाचलैकचूडामणिरभिनवदर्पणो दिशा-

मुदयति गगनसरसि हंसस्य हसन्निव विभ्रमं शशी ॥”

कन्दभूतोऽर्थः कन्दलापमानैर्विशेषैरभिधीयत इति कन्दः । (८) ।

15 यथा—

“विशिखामुखेषु विसरति पुञ्जीभवतीव सौधशिखरेषु ।

कुमुदाकरेषु विकसति शशिकलशपरिस्रुता ज्योत्स्ना ॥”

अत्रार्थे—“वियति विसर्पतीव कुमुदेषु यद्भवतीव योपितां

प्रतिफलतीव जरठशरकाण्डपाण्डुषु गण्डभित्तिषु ।

20 अम्भसि विकसतीव लसतीव सुधाघवलेषु धामसु

ध्वजपटपल्लवेषु ललतीव समीरचलेषु चन्द्रिका ॥

स्फटिकमणिघट इवेन्दुस्तस्याभपिधानमाननमिवाङ्कः ।

क्षरति चिरं तेन यथा ज्योत्स्ना घनसारधूलिरिव ॥

सितमणिकलशादिन्द्रोर्हरिणहरिचृणापिधानतो गलितैः ।

25 रजनिभुजिष्या सिञ्चति नभोऽङ्गणं चन्द्रिकाम्भोभिः ॥

संविधातुमभिपेकमुदासे

मन्मथस्य लसदंशुजलौघः ।

यामिनीवनितया ततचिह्नः
सोत्पलो रजतकुम्भ इवेन्दुः ॥”

ता इमास्तुल्यदेहितुल्यस्य परिसंख्याः । “सोऽयमुल्लेखवाननु-
ग्राह्यो मार्गः” इति सुरानन्दः ।

तदाह— “सरस्वती सा जयति प्रकामं 5
देवी श्रुतिः स्वस्त्ययनं कवीनाम् ।
अनर्घतामानयति स्वमङ्गला
योद्धिख्य यत्किञ्चिदिहार्थरत्नम् ॥”

अथ परपुरप्रवेशसदृशस्य भिद्राः (८) । उपनिबद्धस्य वस्तुनो
युक्तिमती परिवृत्तिर्हुडयुद्धम् । (२) 10

यथा— “कथमसौ न भजत्यशरीरतां
हतविवेकपदो हतमन्मथः ।
प्रहरतः कदलीदलकोमले
भवति यस्य दया न वधूजने ॥”

अत्रार्थ— “कथमसौ भद्रनो न नमस्यतां 15
स्थितंविवेकपदो मकरध्वजः ।
मृगदृशां कदलीललितं वपु-
र्यदभिहन्ति शरैः कुसुमोद्भवैः ॥”

प्रकारान्तरेण विसदृशं घटस्तु तस्य निवन्धः प्रतिकञ्चुकम् । (२) ।

यथा— “माद्यचकोरेक्षणतुल्यधात्रो 20
धारां दधाना मधुनः पतन्तीम् ।
चञ्चयप्रदष्टोत्पलनालदृशा
हंसीव रंजे शशिरत्नपारी ॥”

अत्रार्थ— “मसारपारेण यमौ दधाना
काचित्सुरां विद्रुमनालकेन । 23

वद्धूरवल्लीं दधतेव चञ्च्वा
केलीशुकेनाञ्जलिना धृतेन ॥”

उपमानस्योपमानान्तरपरिवृत्तिर्वस्तुसंचारः । (३) ।

यथा— “अविरलमिव दाम्ना पौण्डरीकेण बद्धः
रूपित इव च दुग्धस्रोतसा निर्भरेण ।
कचलित इव कृत्स्नश्चक्षुषा स्फारितेन
प्रसभममृतमेवेनेव सान्द्रेण सिक्तः ॥”

अत्रार्थ— “मुक्तानामिव रज्जवो हिमरुचेर्मालाः कलानामिव
क्षीराब्धेरिव वीचयः क्लममुपः पीयूषधारा इव ।
दीर्घापाङ्गनदीं विलङ्घ्य सहसा लीलानुभावाञ्चिताः
सचयः प्रेमभरोल्लसा मृगदृशो मामभ्यपिञ्चन्दृशः ॥

शब्दालङ्कारस्यार्थालङ्कारेणान्यथात्वं धातुवादः । (४) ।

यथा— “जयन्ति बाणासुरमौलिलालिताः
दशास्यचूडामणिचक्रचुम्बिनः ।
सुरासुराधीशशिखान्तशायिनो
भवच्छिदरुह्यम्बकपादपांसवः ।

अत्रार्थ— “सन्मार्गालोकनप्रौढिनिरजीकृतजन्तवः ।
जयन्त्यपूर्वन्यापाराः पुरारेः पादपांसवः ॥”

तस्यैव वस्तुन उत्कर्षेणान्यथाकरणं सत्कारः । (५) ।

यथा— “स्नानार्द्राद्रैर्विधुतकपरीबन्धलोलैरिदानीं
श्रोणीभारः कृतपरिचयः पल्लवैः कुन्तलानाम् ।
अप्येतेभ्यो नभसि पततः पङ्क्तिशो धारिषिन्दून्
स्यित्वोद्गीचं कुवलयदृशां केलिहंसाः पियन्ति ॥”

अत्रार्थ— “लक्ष्म्याः क्षीरनिधेरुदक्तवपुषो वेणीलताग्रच्युता
ये मुक्ताग्रथनामल्लत्रसुभगाः प्राप्ताः पयोधिन्दवः ।

ते वः पान्तु विशेषसस्पृहदृशा दृष्टाश्चिरं शार्ङ्गिणा
हेलोद्गीवजलेशहंसवनितालीढाः सुधाखादवः ॥”

पूर्वं सदृशः पश्चाद्भिन्नो जीवञ्जीवकः । (६) ।

यथा—

“नयनोदरयोः कपोलभागे
रुचिमद्रत्नगणेषु भूपणेषु ।
सकलप्रतिविम्बितेन्दुविम्बा
शतचन्द्राभरणै(णे)वं काचिदासीत् ॥”

5

अत्रार्थं—

“भास्वत्कपोलतलकुण्डलपारिहार्य-
सन्मेखलामणिगणप्रतिविम्बितेन ।
चन्द्रेण भाति रमणी रमणीयवक्त्र-
शोभाभिभूतवपुषेव निषेव्यमाणा ॥”

10

प्राक्तनवाक्याभिप्रायनिबन्धो भावमुद्रा । (७) ।

यथा—

“ताम्बूलवल्लीपरिणद्धृग्गा-
खेलालतालिङ्गितचन्द्रनासु ।
तमालपत्रास्तरणासु रन्तुं
प्रसीद शश्वन्मलयस्थलीषु ॥”

15

अत्रार्थं—

“निश्चेतनानामपि युक्तयोगदो
नूनं स एनं मदनोऽधितिष्ठति ।
एता यदास्तिष्ठवतीह चन्दनं
भृगद्वुमं नागलताऽधिरोहति ॥”

20

पूर्वार्थपरिपन्थिनी वस्तुरचना तद्विरोधी(धिनी) । (८) ।

यथा—

“हारो वक्षसि दन्तपत्रविशदं कर्णं दलं कौमुदं
माला मूर्ध्नि द्रुकूलिनी तनुलता कर्पूरशुक्लौ स्तनौ ।
वक्त्रे चन्दनविन्दुरिन्दुधवलं यालं मृणालं करे
वेषः किं सित एष सुन्दरि शरचन्द्रात्पया शिक्षितः ॥”

25

अत्रार्थं—

“मूर्तिर्नीलद्रुकूलिनी मृगमदैः प्रत्यङ्गपत्रक्रिया
याद् मेचकरत्नकङ्कणभृता कण्ठे मसारावली ।

व्यालम्बालकवल्लरीकमलिकं कान्ताभिसारोत्सवे
यत्सत्यं तमसा मृगाक्षि विहितं वेपे तदाचार्यकम् ॥”

इत्यर्थहरणोपाया द्वात्रिंशदुपदर्शिताः ।

हानोपादानविज्ञाने कवित्वं तत्र मां प्रति ॥

किं चैते हरणोपाया ज्ञेयाः सप्रतियोगिनः ।

अर्थस्य वैपरीत्येन विज्ञेयां प्रतियोगिता ॥

किञ्च—शब्दार्थशासनंविदः कति नो कवन्ते

यद्वाङ्मयं श्रुतिधनस्य चकास्ति चक्षुः ।

किन्त्वस्ति यद्वचसि वस्तु नवं सदुक्ति-

सन्दर्भिणां स धुरि तस्य गिरः प्रवित्राः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

अर्थहरणेप्यालेख्यप्रख्यादिभेदाख्योदशोऽध्यायः ॥

चतुर्दशोऽध्यायः जातिद्रव्यक्रियासमयस्थापना ।

अशास्त्रीयमलौकिकं च परम्परायातं यमर्थमुपनिबध्नन्ति कवयः

15 स कविसमयः ।

“नन्वेप दोषः । कथङ्कारं पुनरुपनिबन्धनार्हः ?” इत्याचार्याः ।

“कविमार्गानुग्राही कथमेप दोषः ?” इति यायावरीयः । “निमित्तं तर्हि
‘वाच्यम्’ इत्याचार्याः । “इदमभिधीयते” इति यायावरीयः ।

पूर्वं हि विद्वांसः सहस्रशाखं साङ्गं च वेदमवगाह्य, शास्त्राणि

20 चावबुध्य, देशान्तराणि द्वीपान्तराणि च परिभ्रम्य, यानर्थानुपलभ्य

प्रणीतवन्तस्तेषां देशकालान्तरचशोनान्यथात्वेऽपि तथात्वेनोपनि-

बन्धो यः स कविसमयः । कविसमयशब्दश्चायं मूलमपश्यद्भिः

प्रयोगमात्रदर्शिभिः प्रयुक्तो रूढश्च ।

तत्र कश्चिदाद्यत्वेन व्यवस्थितः कविसमयेनार्थः, कश्चित्परस्परो-

25 पक्रमार्थं स्वार्थाय धूर्तैः प्रवर्तितः । स च त्रिधा स्वर्ग्यां भौमः

पातालीयश्च [इति] । स्वर्गपातालीययोर्भौमः प्रधानः । स हि महा-
विषयः । स च चतुर्धा जातिद्रव्यगुणक्रियारूपार्थतया । तेषु
प्रत्येकं त्रिधा असतो निबन्धनात्, सतोप्यनिबन्धनात्, नियमतश्च ।

तत्र सामान्यस्यासतो निबन्धनं यथा—नदीषु पद्मोत्पलादीनि ।
जलाशयमात्रेषु हंसादयः । यत्र तत्र पर्वतेषु सुवर्णरत्नादिकं च । 5

नदीपद्मानि यथा—“दीर्घाकुर्वन्पट्टमदकलं कूजितं सारसानां
प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकपायः ।
यत्र स्त्रीणां हरति सुरतग्लानिमङ्गलानुकूलः
शिप्रायातः प्रियतम इव प्रार्थनाचाङ्ककारः ॥”

नदीनीलोत्पलानि—“गगनगमनलीलालम्भितान्खेदविन्दून् 10
सृष्टुभिरनिलचारैः खेचराणां हरन्तीम् ।
कुवलयवनकान्त्या जाह्नवीं सोऽभ्यपश्यत्
दिनपतिसुतयेव व्यक्तदत्ताङ्कपालीम् ॥”

एवं नदीकुमुद्राद्यपि । सलिलमात्रे हंसा यथा—

“आसीदस्ति भविष्यतीह स जनो धन्यो धनी धार्मिकः 15
यः श्रीकेशववत्करिष्यति पुनः श्रीमत्कुङ्कुमेश्वरम् ।
हेलान्दोलितहंससारसकुलक्रेङ्गारसम्मूर्च्छितै-
रित्याघोपयतीव तन्नवनदी यचेष्टितं वीचिभिः ॥”

पर्वतमात्रे सुवर्णं यथा—“नागावासश्चित्रपोताभिरामः
सैर्णस्फातिव्याप्तदिकचक्रवालः । 20
साम्यात्सख्यं जग्मिवानम्बुराशे-
रेप ख्यातस्तेन जीमूतभर्ता ॥”

रत्नानि यथा—“नीलाश्मरश्मिपदलानि महेभमुक्त-
सूत्कारशीकरविमृञ्जि तटान्तरेषु ।
आलोकयन्ति सरलीकृतकण्ठनालाः 25
सानन्दमम्बुदधियाऽत्र मयूरनार्यः ॥”

एवमन्यदपि । सतोऽप्यनियन्धनं तद्यथा—न मालती घसन्ते;
न पुष्पफलं चन्दनद्रुमेषु, न फलमशोकेषु ।

तत्र प्रथमः—“मालतीविमुखश्चैत्रो विकासी पुष्पसम्पदाम् ।

आश्चर्यं जातिहीनस्य कथं सुमनसः प्रियाः ॥”

६ द्वितीयः—“यद्यपि चन्दनविटपी विधिना फलकुसुमवर्जितो विहितः ।

निजवपुषैव परेषां तथापि सन्तापमपहरति ॥”

तृतीयः—“द्वैवायत्ते हि फले किं क्रियतामेतदत्र तु वदामः ।

नाशोकस्य किसलयैर्वृक्षान्तरपल्लवास्तुल्पाः ॥”

अनेकत्र प्रवृत्तवृत्तीनामेकत्राचरणं नियमः । तथा—समुद्रेष्वेव
१० मकराः, ताम्रपर्ण्यामेव मौक्तिकानि ।

तयोः प्रथमः— “गोत्राम्रहारं नयतो गृहत्वं
स्वनाममुद्राङ्कितमम्बुराशिम् ।
दायादवगेषु परिस्फुरत्सु
दंष्ट्रावलेषो मकरस्य चन्धः ॥”

१५ द्वितीयः—“कामं भवन्तु सरितो भुवि सप्रतिष्ठाः
स्वादूनि सन्तु सलिलानि च शुक्तयश्च ।
एतां विहाय धरयर्षिणि ताम्रपर्णा
नान्यत्र सम्भवति मौक्तिकरामधेनुः ॥”

असतोऽपि द्रव्यस्य नियन्धनम् । तथा—मुष्टिप्राणत्वं सूर्याभे-
२० द्यत्वं च तमसः, कुम्भापचाणोत्वं च ज्योत्स्नायाः ।

तत्र प्रथमम्—“तनुलम्बा इव ककुभः भ्रूलयं चरणचारमाग्रमिष ।
दिवमिष चालिकुद्रीं मुष्टिप्राणं तमः कुर्वते ॥”

यथा च—“विहिते कारागारे तमसि च सूर्यामुग्गाग्रनिर्भरे ।

मयि च निर्मीलितनयने तथापि कान्ताननं व्यसम् ॥”

२५ द्वितीयम्—“पेन्द्राविकफेनफोदरदण्डयोतःश्रियं विप्रती
पेषं मौक्तिकराममुम्भनविधेषां गच्छविः प्रागभूत् ।

१ C ५५३. २ V इत्येतत्तन्त्रं. ३ V ५५४-५५६. C ५५४-५५६. ४ This is explained
as ५५४.

उत्सेच्या कलशीभिरञ्जलिपुटैर्ग्राह्या मृणालाङ्कुरैः

पातव्या च शशिन्यमुग्धविभवे सा वर्तते चन्द्रिका ॥”

द्रव्यस्य सतोऽनिबन्धनम् । तद्यथा—कृष्णपक्षे सत्या अपि ज्यो-
त्स्नायाः, शुक्लपक्षे त्वन्धकारस्य । तयोः प्रथमम्—

“ददृशाते जनैस्तत्र यात्रायां सकुतूहलैः ।

बलभद्रप्रलम्बघ्नौ पक्षाविव सितासितौ ॥”

द्वितीयम्—“मासि मासि समा ज्योत्स्ना पक्षयोः शुक्लकृष्णयोः ।

तत्रैकः शुक्लतां यातो घशः पुण्यैरवाप्यते ॥”

द्रव्यनियमः । तद्यथा—मलय एव चन्दनस्थानं, हिमवानेव भू-
जोत्पत्तिस्थानम् ।

तत्र प्रथमः—“तापापहारचतुरो नागावासः सुरप्रियः ।

नान्यत्र मलयादद्रेर्दृश्यते चन्दनद्रुमः ॥”

द्वितीयः— “न्यस्ताक्षरा धातुरसेन यत्र

भूर्जत्वचः कुञ्जरविन्दुशोणाः ।

व्रजन्ति विद्याधरसुन्दरीणा-

मनङ्गलेखक्रिययोपयोगम् ॥”

प्रकीर्णकद्रव्यकविसमयस्तु तद्यथा—क्षीरक्षारसमुद्रयोरैक्यं,
सागरमहासमुद्रयोश्च ।

तयोः प्रथमः—“शेतां हरिर्भवतु रत्नमनन्तमन्त-

र्लक्ष्मीप्रसूतिरिति नो विचदामहे हे(ऽन्धे) ।

हा दूरदूरसपयास्तृपितस्य जन्तोः

किं त्वच्च(न्न) कूपपयसः स मरोर्जघन्यः ॥”

द्वितीयः—“रङ्गतरङ्गभ्रूभङ्गैस्तर्जयन्तीमिवापगाः ।

स ददर्श पुरो गङ्गां सप्तसागरवल्लभाम् ॥”

असतोऽपि क्रियार्थस्य निबन्धनम् । यथा—चक्रवाकमिथुनस्य 25
निशि भिन्नतटाश्रयणं, चकोराणां चन्द्रिकापानं च ।

तत्र प्रथमः—“सङ्क्षिपता यामवतीस्ताटिनीनां तनयता पयःपूरान् ।
रथचरणाह्वयवयसां किं नोपकृतं निदाघेन ॥”

द्वितीयः—“एतास्ता मलयोपकण्ठसरितामेणाक्षि रोधोभुव-
श्चापाभ्यासनिकेतनं भगवतः प्रेयो मनोजन्मनः ।
यासु श्यामनिशासु पीततमसो मुक्तामयीश्चन्द्रिकाः
पीयन्ते विवृतोर्ध्वचञ्चु विचलत्कण्ठं चकोराङ्गनाः ॥”

सतोऽपि क्रियार्थस्यानिबन्धनम् । तद्यथा—दिवा नीलोत्पलाना-
मविकासो, निशानिमित्तश्च शेफालिकाकुसुमानामवसंसः ।

तत्र प्रथमः—“आलिख्य पत्रमसितागुरुणाभिरामं
रामामुखे क्षणसभाजितचन्द्रविम्ये ।
जातः पुनर्विकसनावसरोऽयमस्ये-
त्युक्त्वा सखी कुवलयं श्रवणे चकार ॥”

द्वितीयः— “त्वद्विप्रयोगे किरणैस्तथोग्रै-
र्दग्धाऽस्मि कृत्स्नं दिवसं सवित्रा ।
इतीव दुःखं शशिने गदन्ती
शेफालिका रोदिति पुष्पवाप्यैः ॥”

नियमस्तु तद्यथा—ग्रीष्मादौ सम्भवतोऽपि कोकिलानां विस्तस्य
वसन्त एव, मयूराणां वर्षास्त्रेव विस्तस्य नृत्तस्य च नियन्धः ।

तयोः प्रथमः—“वसन्ते शीतभीतेन कोकिलेन वने स्तम् ।
अन्तर्जलगताः पद्माः श्रोतुकामा इवोत्थिताः ॥”

द्वितीयः—“मण्डलीकृत्य यर्हाणि कण्ठैर्मधुरगीतिभिः ।
कलापिनः प्रनृत्यन्ति काले जीमूतमालिनि ॥”
कवीनां समयः सोऽयं जातिद्रव्यक्रियागतः ।
गुणस्योऽथ ततः स्वर्ग्यः पातालीपश्च कथ्यते ॥

इति राजशेखररत्नौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
जातिद्रव्यक्रियासमयस्थापना चतुर्दशोऽध्यायः ॥

पञ्चदशोऽध्यायः गुणसमयस्यापना ।

असतो गुणस्य निबन्धनम् । यथा—यशोहासप्रभृतेः शौक्यम्,
अयशसः पापप्रभृतेश्च काष्ण्यं, क्रोधानुरागप्रभृतेश्च रक्तत्वम् । तत्र
यशःशौक्यम्—

“स्तेमः स्तोकोऽपि नाङ्गे श्वसितमविकलं चक्षुषां सैव वृत्ति- 5
र्मध्येक्षीराब्धि मग्नाः स्फुटमथ च वयं कोऽयमीदृक्प्रकारः ।
इत्थं दिग्भित्तिरोधक्षतविसरतया मांसलैस्त्वद्यशोभिः
स्तोकावस्थानदुःस्थैस्त्रिजगति धवले विस्वयन्ते मृगाक्ष्यः ॥”

हासशौक्यम्—“अट्टहासच्छलेनास्याचस्यं फेनौघपाण्डुराः ।
जगत्क्षय इवापीताः क्षरन्ति क्षीरसागराः ॥” 10

अयशःकृष्णत्वम्—

“प्रसरन्ति कीर्त्तयस्ते तव च रिपूणामकीर्त्तयो युगपत् ।
कुचलयदलसंबलिताः प्रतिदिनमिव मालतीमालाः ॥”

पापकाष्ण्यम्—“उत्खातनिर्मलमयूखकृपाणलेखा- 15
श्यामापिता तनुरभूद्वयकन्धरस्य ।
सद्यःप्रकोपकृतकेशवयंशानाश-
सङ्कल्पसंजनितपापमलीमसेव ॥”

क्रोधरक्तता—“आस्थानकुट्टिमतलप्रतियिम्बितेन
कोपप्रभाप्रसरपाटलविग्रहेण ।
भौमेन मूर्च्छितरसातलकुक्षिभाजा 20
भूमिश्चचाल चलतोदैरवर्त्तिनेव ॥”

अनुरागरक्तता यथा—“गुणानुरागमिश्रेण यशसा तव सर्पता ।
दिग्बधूनां मुग्धे जातमकस्मादर्द्धकुङ्कुमम् ॥”

सतोऽपि गुणस्यानिबन्धनम् । कुन्दकुञ्जालानां कामिदन्तानां च
रक्तत्वं, कमलमुकुलप्रभृतेश्च हरितत्वं, प्रियद्विपुष्पाणां च पीतत्वम् । 25

कुन्दकुञ्जलायरक्तता—

“द्योतितान्तःसभैः कुन्दकुञ्जलाग्रदतः स्मितैः ।
स्वपितेवाभवत्तस्य शुद्धवर्णा सरस्वती ॥”

पद्ममुकुलाहरितत्वम्—

5 “उद्दण्डोदरपुण्डरीकमुकुलभ्रान्तिस्पृशा दंष्ट्रया
मग्नां लावणसैन्धवेऽम्भसि महीमुचच्छतो हेलया ।
तत्कालाकुलदेवदानवकुलैरुत्तालकोलाहलं
शौरैरादिवराहलीलमवतादभ्रंलिहाग्रं वपुः ॥”

प्रियङ्गुपुष्पापीतत्वम्—“प्रियङ्गुश्याममम्भोधिरन्धीणां स्तनमण्डलम् ।
10 अलङ्कृतुमिव स्वच्छाः सूते मौक्तिकसम्पदः॥”

गुणनियमस्तु तद्यथा—सांभान्योपादाने माणिक्यानां शोणता,
पुष्पाणां शुक्लता, मेघानां कृष्णता च ।

तत्र प्रथमः—“सांयात्रिकैरविरतोपहृतानि कूटैः

श्यामास्तु तीरघ(व)नराजिपु सम्भृतानि ।

15 रत्नानि ते दधति कचिदिहायताक्षि
मेघोदरोदितदिनाधिपभिम्बशङ्काम् ॥”

पुष्पशुक्लता— “पुष्पं प्रवालोपहितं यदि स्या-
न्मुक्ताफलं वा स्फुटविद्रुमस्यम् ।
ततोऽनुकुर्याद्विशदस्य तस्या-
20 स्ताम्रौष्ठपर्यस्तरुचः स्मितस्य ॥”

मेघकाण्ड्यम्—“मेघश्यामेन रामेण पूतवेदिर्विमानराट् ।
मध्ये महेन्द्रनीलेन रत्नराशिरिवावभौ ॥”

कृष्णनीलयोः, कृष्णहरितयोः, कृष्णश्यामयोः, पीतरक्तयोः,
शुक्लगौरयोरेकत्वेन निबन्धनं च कविसमयः । कथम् । कृष्णनी-

25 लयोरैक्यम्—

“नदीं तूष्णीं कर्णोप्यनुसृतपुलिनां दाक्षिणात्याङ्गमाभिः
समुत्तीर्णां वर्णामुभयतटच(त)लावद्वानीरहाराम् ।

तटे सद्यस्योद्यैः स्वसलिलनिवहो भाति नीलः स यस्याः
प्रियस्यांसे पीने लुलित इव घनः केशपाशः सुकेद्याः ॥”

कृष्णहरितयोरैक्यम्—“भरकतसदृशं च यामुनं
स्फटिकशिलाविमलं च जाह्ववम् ।
तद्दुभयमुदकं पुनातु वो
हरिहरयोरिव सङ्गतं वपुः ॥”

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कृष्णश्यामलयोरैक्यम्—

“एतत्सुन्दरि नन्दनं शशिमणिलिग्धालवालद्रुमं
मन्दाकिन्यभिपिक्तमौक्तिकशिले मेरोस्तटे नन्दति ।
यत्र श्यामनिशासु मुञ्चति मिलन्मन्दप्रदोपानिला-
मुद्दामामरयोपितामभिरतं कल्पद्रुमश्चन्द्रिकाम् ॥”

19

पीतरक्तयोरैक्यम्—

“लेखया विमलविद्रुमभासा सन्ततं तिमिरमिन्दुरुदासे ।
दंष्ट्रया कनकभङ्गपिशङ्गा मण्डलं भुव इवादिवराहः ॥”

शुक्लगौरयोरैक्यम्—“कैलासगौरं वृषमारुक्षोः

15

पादारपणानुग्रहपूतपृष्ठम् ।
अवेहि मां किङ्करमष्टमूर्त्तंः
कुम्भोदरं नाम निकुम्भपुत्रम् ॥”

एवं वर्णान्तरेष्वपि । चक्षुरादेरनेकवर्णोपवर्णनम् ।

तत्र चक्षुषः शुकृता—

20

“तिष्ठन्त्या जनसङ्कुलेऽपि सुदृशा सायं गृहप्राङ्गणे
तद्द्वारं मयि निःसहालसतनीं वीह्वामृर्दु प्रैङ्गति ।
हीनघ्नाननयैव लोलसरलं निःश्वस्य तत्रान्तरे
प्रेमावर्त्राः शशिलवण्डपाण्डिममुपो मुक्ताः कटाक्षच्छटाः ॥”

श्यामता—“अथ पथि गमयित्वा रम्यहृतोपकार्यं

25

कतिचिदवनिपालः शर्वरीः शर्वकल्पः ।
पुंनरविशदयोध्यां मैथिलीदर्शिनीनां
कुवलयितगचाक्षां लोचनैरङ्गनानाम् ॥”

कृष्णता—“पादन्यासकणितरशनास्तत्र लीलावधूतै-
रत्नच्छायाखचितबलिभिश्चामरैः क्लान्तहस्ताः ।
वेश्यास्त्वत्तो नखपदसुखान्प्राप्य वर्षाग्रविन्दू-
नामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान्कटाक्षान् ॥”

5 मिश्रवर्णता—“तामुत्तीर्य ब्रज परिचितभ्रूलताविभ्रमाणां
पक्ष्मोत्क्षेपाद्गुपरि विलसत्कृष्णशारप्रभागाम् ।
कुन्दक्षेपानुगमधुकरश्रीमुपामात्मविम्बं
पात्रीकुर्वन्दशपुरवधूनेत्रकौतूहलानाम् ॥”

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
10 गुणसमयस्थापना पञ्चदशोऽध्यायः ॥

षोडशोऽध्यायः स्वर्गपातालीयकविरहस्यस्थापना ।

भौमवत्स्वर्ग्यांऽपि कविसमयः । विशेषस्तु चन्द्रमसि शशहरिण-
योरैक्यम् ।

15 यथा—“मा भैः शशाङ्क मम सीधुनि नास्ति राहुः
खे रोहिणी वसति कातर किं विभेषि ।
प्रायो विदग्धवनितानवसङ्गमेषु
पुंसां मनः प्रचलतीति किमत्र चित्रम् ॥”

यथा च—“अङ्गाधिरोपितमृगश्चन्द्रमा मृगलाञ्छनः ।
केसरी निष्ठुराक्षिसमृगयूथो मृगाधिपः ॥”

20 कामकेतने मकरमत्स्ययोरैक्यं यथा—

“चापं पुष्पमयं गृहाण मकरः केतुः समुच्छ्रीयतां
चेतोलक्ष्यभिदश्च पञ्च विशिखाः पाणौ पुनः सन्तु ते ।
दग्धा कापि तवाकृतेः प्रतिकृतिः कामोऽसि किं गृहसे
रूपं दर्शय नात्र शङ्करभयं सर्वे वयं वैष्णवाः ॥”

25 यथा च—“मीनध्वजस्त्वमसि नो न च पुष्पधन्वा
केलिप्रकाश तव मन्मथता तथापि ।
इत्थं त्वया विरहितस्य मयोपलब्धाः
कान्ताजनस्य जननाथ चिरं विलापाः ॥”

यथा वा—“आपातमारुतविलोडितसिन्धुनाथो
हात्कारभीतपरिवर्तितमत्स्यचिह्नम् ।
उल्लङ्घय यादवमहोदधिभीमवेलां
द्रोणाचलं पवनसूनुरिवोद्धरामि ॥”

अत्रिनेत्रसमुद्रोत्पन्नचन्द्रयोरैक्यम्—

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“वन्द्या विश्वसृजो युगादिगुरवः स्वायम्भुवाः सप्त ये
तत्रात्रिर्दिवि सन्दधे नयनजं ज्योतिः स चन्द्रोऽभवत् ।
एका यस्य शिखण्डमण्डनमणिर्देवस्य शम्भोः कलां
शेषाभ्योऽमृतमाप्नुवन्ति च सदा स्वाहास्वधाजीविनः ॥”

यथा च—“यदिन्दोरन्वेति व्यसनमुदयं वा निधिरपा-

10

मुपाधिस्तत्रायं जयति जनिकर्तुः प्रकृतिता ।
अयं कस्सम्बन्धो यदनुहरते तस्य कुमुदं
विशुद्धाः शुद्धानां ध्रुवमनभिसन्धिप्रणयिनः ॥”

यद्दुकालजन्मनोऽपि शिवचन्द्रमसौ बालत्वम् ।

“मालायमानामरसिन्धुहंसः

15

कोटीरवल्लीकुसुमं भवस्य ।

दाक्षायणीविभ्रमदर्पणश्रि

यालेन्दुखण्डं भवतः पुनीतात् ॥”

कामस्य[मूर्तत्वम]मूर्त्तत्वं च यथा—

“अयं स भुवनत्रयप्रथितसंयमः शङ्करो

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पिभर्त्ति वपुषाऽधुना विरहकातरः कामिनीम् ।

अनेन किल निर्जिता वयमिति प्रियायाः करं

करेण परिताडयन् जयति जातहासः स्मरः ॥”

यथा च—“धनुर्माला मौर्वी कणदलिकुलं लक्ष्यमवला-

मनो भेद्यं शब्दप्रभृति य(तय) इमे पञ्च विशिखाः ।²⁵

इयान् जेतुं यस्य त्रिभुवनमनङ्गस्य विभवः

स चः कामः कामान्दिशतु दयितापाङ्गवसतिः ॥”

द्वादशानामप्यादित्यानामैक्यम्—

“यस्याथोऽथस्तथोपर्युपरि निरवधि आम्यतो विश्वमश्वै-
रावृत्तालातलीलां रचयति रयतो मण्डलं चण्डधाम्नः ।
सोऽप्यादुत्तसकार्त्तस्वरसरलशरस्पर्द्धिभिर्घामदण्डै-
रुदण्डैः प्रापयन्वः प्रचुरतमतमःस्तोममस्तं समस्तम् ॥”

नारायणमाधवयोश्च यथा—

“येन ध्वस्तमनोभवेन बलिजित्कायः पुरास्त्रीकृतो
यो गङ्गां च दधेऽथकक्षयकरो यो वर्हिपत्रप्रियः ।
यस्याहुः शशिमन्दिरोहर इति स्तुत्यं च नामामराः
सोऽप्याद(?)ष्टभुजङ्गहारवलयस्त्वां सर्वदोमाधवः ॥”

एवं दामोदरशेषकूर्मादेः, कमलासम्पदोश्च । यथा—

“दोर्मन्दी(न्दे)रितमन्दरेण जलधेःस्थापिता या स्वयं
यां भूत्वा कमठः पुराणककुदन्यस्तामुदस्तम्भयत् ।
तां लक्ष्मीं पुरुषोत्तमः पुनरसौ लीलाश्रितभूलता-
निर्देशैः समर्वाविशत्प्रणयिनां गेहेषु दोष्णि क्षितिम् ॥”

भौमस्वर्गवत्पातालीयोऽपि कविसमयः ।

तत्र नागसर्पयोरैक्यम्—“हे नागराज बहुमस्य नितम्बभागं
भोगेन गाढमभिवेष्टय मन्दराद्रेः ।
सोढाविपद्यवृषवाहनयोगलीला-
पर्यङ्कयन्धनविधेस्तव कोऽतिभारः ॥”

दैत्यदानवासुराणामैक्यम् । यथा—तत्र हिरण्याक्षहिरण्यकशिपु-
प्रह्लादविरोचनयलियाणादयो दैत्याः, विप्रचित्तिशाम्यरनमुचिपुलोम-
प्रभृतयो दानवाः, बलवृत्रविधुरस्तवृषपर्वादयोऽसुराः ।

तेषामैक्यं यथा—“जपन्ति पाणासुरमौलिलालिता
दशास्यचूडामणिचक्रचुम्पिनः ।
सुरासुराधीशशिगान्तशापिनो
भयच्छिद्रगःयम्भकपादपांसयः ॥”

यथा च—“तं शम्बरासुरशराशनिशल्यसारं^१
 केयूररत्नकिरणारुणबाहुदण्डम् ।
 पीनांसलग्रदयिताकुचपत्रभङ्गं
 मीनध्वजं जितजगन्नितयं जयेत्कः ॥”

यथा च—“अस्ति दैव्यो ह्यग्नीवः सुहृद्वेदमसु यस्य ताः ।
 प्रथयन्ति बलं बाहोः सितच्छत्रसिताः श्रियः ॥”

यथा च ह्यग्नीवं प्रति—

“दानवाधिपते भूयो भुजोऽयं किं न नीयते ।
 सहायतां कृतान्तस्य क्षयाभिप्रायसिद्धिषु ॥”

यथा च—“महासुरसमाजेऽस्मिन् न चैकोऽप्यस्ति सोऽसुरः ।
 यस्य नाशनिनिष्पेपनीराजितसुरःस्थलम् ॥”

एवमन्येपि भेदाः—सोऽयं कवीनां समयः काव्ये सुप्त इव स्थितः ।
 स साम्प्रतमिहास्माभिर्यथाबुद्धि विबोधितः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

स्वर्गपातालीयकविरहस्यस्थापना षोडशोऽध्यायः ॥

सप्तदशोऽध्यायः देशविभागः ।

देशं कालं च विभजमानः कविर्नार्थद्वर्शनदिशि दरिद्राति ।
 जगज्जगदेकदेशाश्च देशः । “द्यावापृथिव्यात्मकमेकं जगत्” इत्येके ।

तद्राहुः—“हलमगु बलस्यैकोऽनद्धान्हरस्य न लाङ्गलं
 क्रमपरिमिता भूमिर्विष्णोर्न गौर्न च लाङ्गलम् ।
 प्रवहति कृपिर्नाद्याप्येपां द्वितीयगवं विना
 जगति सकले नेहग्दष्टं दरिद्रकुटुम्बकम् ॥”

“दिवस्पृथिव्यौ द्वे जगती” इत्यपरे ।

तदाहुः—“रुगाद्धि रोदसी वा(चा)स्य यावत्कीर्तिरनश्वरी ।
तावत्किलायमध्यास्ते सुकृती वैबुधं पदम् ॥”

“स्वर्ग्यमर्त्यपातालभेदाक्षीणि जगन्ति” इत्येके ।

यदाहुः—“त्वमेव देव पातालमाशानां त्वं निबन्धनम् ।
६ त्वं चामरमरुद्भूमिरेको लोकत्रयायसे ॥”

“तान्येव भूर्भुवःस्वः” इत्यन्ये ।

तदाहुः—“नमस्त्रिभुवनाभोगभृतिखेदभरादिव ।
नागनाथाङ्गपर्यङ्कशायिने शार्ङ्गधन्वने ॥”

“महर्जनस्तपःसत्यामित्येतैः सह सप्त” इत्यपरे ।

१० तदाहुः— “संस्तम्भिनी पृथुनितम्बतदैर्धरिण्याः
संवाहिनी जलमुचां चलकेतुहस्तैः ।
हर्षस्य सप्तभुवनप्रथितोरुकीर्तैः
प्रासादपङ्क्तिरियमुच्छिखरा विभाति ॥”

“तानि सप्तभिर्वायुस्कन्धैः सह चतुर्दश” इति केचित् ।

१५ तदाहुः— “निरवधि च निराश्रयं च यस्य
स्थितमनुवर्तितकौतुकप्रपन्नम् ।
प्रथम इह भवान्स कूर्ममूर्ति-
र्जयति चतुर्दशलोकवल्लिकन्दः ॥”

“तानि सप्तभिः पातालैः सहैकविंशतिः” इति केचित् ।

२० तदाहुः—“हरहासहरावासहरंहारनिभप्रभाः ।
कीर्त्तयस्तव लिम्पन्तु भुवनान्येकविंशतिम् ॥”

“सर्वमुपपन्नम्” इति यायावरीयः । अविशेषविवक्षा यदेकयति
विशेषविवक्षात्वनेकयति । तेषु भूलोकः पृथिवी । तत्र सप्त महा-
द्वीपाः ।

२५ “जम्बुद्वीपः सर्वमध्ये ततश्च हृक्षो नाम्ना शाल्मलोऽतः कुशोऽतः ।
क्रौञ्चः शाकः पुष्करश्चेत्यथैषां बाह्या बाह्या संस्थितिर्मण्डलीभिः ॥

१ V स्वर्गमृत्युः. २ V लोकत्रयायसे. ३ V भोगभृतिः. ४ V शार्ङ्गधन्वने. ५ V स्थितमनुवर्तितः.

लावणो रसमयः सुरोदकः सार्षिपो दधिजलः पयःपयाः ।
खादुवारिरुदधिश्च सप्तमस्तान्परीत्य त इमे व्यवस्थिताः ॥”

“एक एवायं लावणः समुद्रः” इत्येके ।

तदाहुः—“द्वीपान्यष्टादशात्र क्षितिरपि नवभिर्विस्तृता स्वाङ्गखण्डै-
रेकोऽम्भोधिर्दिगन्तप्रविस्तृतसलिलः प्राज्यमेतत्सुराज्यम् । ४
कस्मिन्नप्याजिकेलिव्यतिकरविजयोपार्जिते धीरव(च)धै
चेक्रे पुञ्जेन द्रातुं तदिदमिति धिया वेधसे यक्षुकोप ॥”

“त्रयः” इत्यन्ये ।

तदाहुः— “आकम्पितक्षितिभृता महता निकामं
हेलाभिभूतजलधिचितयेन यस्य । 10
वीर्येण संहतिभिदा विहृतोन्नतेन
कल्पान्तकालविस्तृतः पवनोऽनुचक्रे ॥”

यथा वा—“मातङ्गानामभावे मदमलिनमुखैः प्राप्तमाशांकरीन्द्रैः
जाते रत्नापहारे दिशि दिशि ततयो भान्ति चिन्तामणीनाम् ।
छिन्नेपूयानवापीतरुषु विरचिताः कल्पवृक्षा रिपूणां 15
यस्योदञ्चत्रिवेलावलयफलभुजां मानसी सिद्धिरासीत् ॥”

“चत्वारः” इत्यपरे ।

तदाहुः—“चतुःसमुद्रवेलोर्भिरचितैकावलीलतम् ।
मेरुमप्यद्रिसुलङ्घ्य यस्य क्षापि गतं यशः ॥”
“भिन्नाभिप्रायतया सर्वमुपपन्नम्” इति यायावरीयः । सप्तसमु- 20

द्रीवादिनस्तु शास्त्रादनपेता एव ।

तदाहुः—“आगस्त्यचुलुकोच्छिष्टसप्तवारिधिवारिणि ।
मुहूर्त्तं केशवेनापि तेदन्तः पूतरायितम् (?) ॥

“कविप्रसिद्ध्या वाऽविमृष्टपरमार्थं सर्वमुपपन्नम्” (इति या-
यावरीयः ।) 25

मध्येजम्बूद्वीपमायो गिरीणां
मेरुर्नाम्ना काञ्चनः शैलराजः ।
यो मूर्त्ता(योऽमर्त्या)नामौपधीनां निधानं
यश्चावासः सर्ववृन्दारकाणाम् ॥

१ V प्रथमर०. २ V पर्याप्तं मे न दातुः ३ V विहिते०. ४ V अगस्त्यचुलुकोच्छिष्टम्.
५ V तरता पूतरायितम्. ६ V adds here this line.

तमेनमवधीकृत्य देवेभाम्बुजजन्मना ।

तिर्यग्ध्वमधस्ताच्च विश्वस्य रचना कृता ॥

स भगवान्मेरुराद्यो वर्षपर्वतः । तस्य चतुर्दिशामिलावृत्तं वर्षम् ।
 तस्योत्तरेण त्रयो वर्षगिरयः, नीलः श्वेतः शृङ्गवांश्च । रम्यकं,
 ५ हिरण्मयम्, उत्तराः कुरव इति च क्रमेण त्रीणि तेषां वर्षाणि ।
 दक्षिणेनापि त्रय एव निपद्यो हेमकूटो हिमवांश्च । हरिवर्षं, किं-
 पुरुषं, भारतमिति च त्रीणि वर्षाणि । तत्रेदं भारतं वर्षम् । अस्य च
 नव भेदाः । इन्द्रद्वीपः, कसेरुमान्, ताम्रपर्णी, गभस्तिमान्, नाग-
 द्वीपः, सौम्यो, गन्धर्वो, वरुणः, कुमारीद्वीपश्चायं नवमः । पञ्चशतानि
 १० जलं, पञ्च स्थलमिति विभागेन प्रत्येकं योजनसहस्रावधयो दक्षिणा-
 त्समुद्रादद्रिराजं हिमवन्तं यावत्परस्परमगम्यास्ते । तान्येतानि यो
 जयति स सम्राडित्युच्यते । कुमारीपुरात्प्रभृति विन्दुसरोऽवधि योज-
 नानां दशशती चक्रवर्त्तिकेत्रम् । तां विजयमानश्चक्रवर्त्ती भवति ।
 चक्रवर्त्तिचिह्नानि तु—“चक्रं रथो मणिभार्या निधिरश्वो गजस्तथा ।
 १५ प्रोक्तानि सप्त रत्नानि सर्वेषां चक्रवर्त्तिनाम् ॥”
 अत्र च कुमारीद्वीपे—“विन्ध्यश्च पारियात्रश्च शुक्तिमातृक्षपर्वतः ।
 महेन्द्रसह्यमलयाः सप्तैते कुलपर्वताः ॥”

तत्र विन्ध्यादयः प्रतीतस्वरूपाः । मलयविशेषास्तु चत्वारः ।

तेषु प्रथमः— “आ मूलपष्टैः फणिवेष्टितानां

२० सचन्द्रनानां जननन्दनानाम् ।

कफोलकैलामरिचैर्युतानां

जातीतरूपां च स जन्मभूमिः ॥”

द्वितीयः— “यस्योत्तमां मौक्तिककामधेनु-

रूपत्यकामर्चति ताम्रपर्णी ।

२५ रत्नेश्वरो रत्नमहानिधानं

कुम्भोद्भवस्तं मलयं पुनाति ॥

तत्र द्रुमा विद्रुमनामधेयाः
वंशेषु मुक्ताफलजन्म तत्र ।
मदोत्कटैः केसरिकण्ठनादैः
स्फुटन्ति तस्मिन्धनसारवृक्षाः ॥”

तृतीयः—“विलासभूमिः सकलामराणां
पदं नृणां गौर्मुनिपुङ्गवस्य ।
सदाफलैः पुष्पलताप्रवालै-
राश्चर्यमूलं मलयः स तत्र ॥”

चतुर्थः—“सा तत्र चामीकररत्नचित्रैः
प्रांसादमालाबलभीविटङ्कैः ।
द्वारार्गलावद्धसुरेश्वराङ्गा
लङ्केति या रावणराजधानी ॥
प्रवर्त्तते कोकिलनादहेतुः
पुष्पप्रसूः पञ्चमजन्मदायी ।
तेभ्यश्चतुर्भ्यांऽपि वसन्तमित्र-
मुदञ्जुखो दक्षिणमातरिश्वा ॥”

पूर्वापरयोः समुद्रयोर्हिमवद्विन्ध्ययोश्चान्तरमार्यावर्त्ताः । तस्मिन्-
श्चातुर्वर्ण्यं चातुराश्रम्यं च । तन्मूलश्च सदाचारः । तत्रत्यो व्यवहारः
प्रायेण कवीनाम् ।

तत्र चाराणस्याः पुरतः पूर्वदेशः । यत्राङ्गकलिङ्गकोसलतोसलोत्क-
लमगधमुद्गरविदेहनेपालपुण्ड्रप्राग्ज्योतिपताम्रलिप्तकमलदंमल्लवर्त्तक-
सुहृद्यधोत्तरप्रभृतयो जनपदाः । बृहद्बृहलोहितगिरिचकोरदर्दुरनेपा-
लकामरूपादयः पर्वताः । शोणलौहित्यौ नदी । गङ्गाकरतोयाकपि-
शांच्याश्च नद्यः । लवलीग्रन्थिपर्णकागुरुद्राक्षाकस्तुरिकादीनामुत्पादः ।

माहिष्मत्याः परतो दक्षिणापथः । यत्र महाराष्ट्रमाहिषकाश्म-
कविदेर्भैकुन्तलक्रथकैशिकसूर्पारिककाञ्चीकेरलकावेरमुरलवानवासक-
सिंहलचोर्डदण्डकपाण्ड्यपल्लवगाङ्गनासिक्क्यकोङ्कणकोल्लगिरिवल्लार-
(ल)प्रभृतयो जनपदाः । विन्ध्यदक्षिणपादमहेन्द्रमलयमेकलपालम-

१ V पुष्पलतावितानैः. २ V A परतः. ३ V मलजद. ४ V माहिष्क. ५ V
वैदर्भ. ६ V चीड. ७ V वेहर. A वहर.

अरसद्यश्रीपर्वतादयः पर्वताः । नर्मदातापीपयोष्णीगोदावरीकावे-
रीभैमरधीवेणाकृष्णवेणावशुरातुङ्गभद्राताम्रपर्ण्युत्पलावतीरावणग-
द्वाद्या नद्यः । तद्दुत्पत्तिर्मलयोत्पत्त्या व्याख्याता ।

देवसभायाः परतः पश्चाद्देशः । तत्र देवसभसुराष्ट्रदशैरकत्रव-
५ णभृगुकच्छकच्छीयानर्त्तार्विदब्राह्मणवाह्यवनप्रभृतयो जनपदाः ।
गोवर्धनगिरिनगरदेवसभमाल्यशिखरार्वुदादयश्च पर्वताः । सरस्व-
तीश्वभ्रवतीवार्तघ्नीमहीहिडिंवाद्या नद्यः । करीरपीलुगुगुलुखर्जू-
रकरभादीनामुत्पादः ।

पृथूदकात्परत उत्तरापथः । यत्र शककेकयवोक्षाणहृणवोणायुज-
१० काम्योजवाह्नीकवह्वलिम्पाककुलूतकीरतङ्गणतुं पारतुरुष्कवर्षहरहृ-
रवहृहुकसहुडहंसमार्गरमठकरकण्ठप्रभृतयो जनपदाः । हिमालयक-
लिन्देन्द्रकीलचन्द्राचलादयः पर्वताः । गङ्गासिन्धुसरस्वतीशतद्रुचन्द्र-
भागायमुनेरावतीवितस्ताविपाशाकुहृदेविकाद्या नद्यः । सरलदेवदारु-
द्राक्षाकुङ्कुमचमराजिनसौवीरस्रोतोञ्जनसैन्धववैदूर्यतुरङ्गाणामुत्पादः ।
१५ तेषां मध्ये मध्यदेश इति कविष्यवहारः । न चायं नानुगन्ता
शास्त्रार्थस्य ।

यदाहुः—“हिमवद्विन्ध्ययोर्मध्यं यत्प्राग्बिनशनादपि ।

प्रत्यगेव प्रयागाच्च मध्यदेशः प्रकीर्तितः ॥”

तत्र च ये देशाः पर्वताः सरितो द्रव्याणामुत्पादश्च तत्प्रसिद्धि-
२० सिद्धमिति न निर्दिष्टम् ।

ग्रीपान्तराणां च देशाः पर्वताः सरितस्तथा ।

नातिप्रयोज्याः कविभिरिति गाढं न चिन्तिताः ॥

“बिनशनप्रयागयोर्गङ्गायमुनयोश्चान्तरमन्तवेंदी(दि) । तदपेक्षया
दिशो विभजेत” इत्याचार्याः । “तत्रापि महोदयं मूलमवधीकृत्य”
२५ इति यायावरीयः । “अनियतस्वादिशामोतिश्चित्तो दिग्बिभागः”
इत्येके । तथा हि यो वामनस्वामिनः पूर्वः स ब्रह्मशिलायाः पश्चिमः,
यो गाधिपुरस्य दक्षिणः स कालप्रियस्योत्तर इति । “अवधिनियन्ध-
नमिदं रूपमितरत्त्यनियतमेव” इति यायावरीयः । “प्राच्यवाची-
प्रतीच्युदीच्यः चतस्रो दिशः” इत्येके ।

१ V भैमरधीवेणीकृष्णवेणी २ V ताम्रपर्णावलावती ३ V हिडिंवा ४ V वनायुज-
काम्योज. ५ V तुषार. ६ V हिमालयजालन्धर.

तदाहुः—“चतसृष्वपि दिक्षु रणे द्विपतः प्रति घेन चित्रचरितेन ।
विहितमपूर्वमदक्षिणमपश्चिममनुत्तरं कर्म ॥”

“ऐन्द्री, आग्नेयी, याम्या, नैर्ऋती, वारुणी, वायव्या, कौबेरी,
ऐशानी चाष्टौ दिशः” इत्येके ।

तदाहुः—“एकं ज्योतिर्दशौ द्वे त्रिजगति गदितान्यब्जजास्यैश्चतुर्भि- 5
र्भूतानां पञ्चमं यान्यलमृतुषु तथा षट्सु नानाविधानि ।
युष्माकं तानि सप्त त्रिदशमुनिनुतान्यष्टदिग्भास्त्रि भानो-
र्यान्ति प्राहे नवत्वं दश दधतु शिवं दीधितिनां शतानि ॥”

“ब्राह्मी नागीया च द्वे । ताभ्यां सह दशैताः” इत्यपरे ।

तदाहुः—“दशदिक्तदपर्यन्तसीमसङ्कटभूमिके । 10

विपमा स्थूललक्ष्यस्य ब्रह्माण्डग्रामके स्थितिः ॥”

सर्वमस्तु, विवक्षापरतत्रा हि दिशामियत्ता । तत्र चित्रास्वात्यन्तरे
प्राची, तदनुसारेण प्रतीची, ध्रुवेणोदीची, तदनुसारेणावाची, अन्तरेषु
विदिशः, ऊर्ध्वं ब्राह्मी, अधस्ताच्चागीयेति । द्विविधो व्यवहारः
कवीनां प्राक्सिद्धो विशिष्टस्थानावधिसाध्यश्च । तत्र प्राक्सिद्धे 15
प्राची—

“द्वित्रैव्यांन्नि पुराणमौक्तिकमणिच्छायैः स्थितं तारकै-
ज्योत्स्नापानभरालसेन वपुषा सुप्ताश्चकोराङ्गनाः ।

यातोऽस्ताचलचूलमुद्वसमधुच्छत्रच्छविश्चन्द्रमाः

प्राची षालविडाललोचनरुचां जाता च पात्रं ककुप् ॥” 20

दक्षिणा—“दक्षिणो दक्षिणामाशां यिर्यासुः सोऽधिकं यभौ ।

जिहोसुर्दक्षिणामाशां भगवानिव भास्करः ॥”

पश्चिमा— “पश्य पश्चिमदिगन्तलम्बिना

निर्मितं मितकथे विवस्वता ।

दीर्घया प्रतिमया सरोम्भस-

स्तापनीयमिय सेतुमन्धनम् ॥ 25

उत्तरा— “अस्त्युत्तरस्यां दिशि देवतात्मा
हिमालयो नाम नगाधिराजः ।
पूर्वापरौ तोयनिधी विगाह्य
स्थितः पृथिव्या इव मानदण्डः ॥”

5 विशिष्टस्थानावधौ तु दिग्विभागे पूर्वपश्चिमौ यथा—

“यादांसि हे चरत संगतगोत्रतन्त्रं
पूर्वेण चन्दनगिरेरुत पश्चिमेन ।
नो चेन्निरन्तरधराधरसेतुसूति-
राकल्पमेव न विरंस्यति वो वियोगः ॥

10 दक्षिणोत्तरौ यथा— “काश्याः पुरो दक्षिणदिग्विभागे
तथोत्तरस्यां दिशि वारिराशेः ।
कर्णान्तचक्रीकृतचारुंचापौ
रत्या समं साधु वसत्यनङ्गः ॥”

उत्तरादावप्युत्तरदिगभिधानं, अनुत्तरादावप्युत्तरदिगभिधानम् ।

15 तयोः प्रथमम्— “तत्रागारं घनपतिगृहानुत्तरेणास्रदीयं
दूराहृद्यं सुरपतिघनुश्चारुणा तोरणेन ।
यस्योद्याने कृतकतनयः कान्तया वर्द्धितो मे
हस्तप्राप्यः स्तवकविनतो बालमन्दारवृक्षः ॥”

द्वितीयम्— “सह्याद्रेरुत्तरे भागे यत्र गोदावरी नदी ।

20 पृथिव्यामिह कृत्स्नायां स प्रदेशो मनोरमः ॥”

एवं दिगन्तरेष्वपि । तत्र देशपर्वतनद्यादीनां दिशां च यः क्रमस्तं
तथैव नियमनीयात् । साधारणं तृभयत्रं लोकप्रसिद्धितश्च ।

तद्दृष्टानियमः । तत्र पौरस्त्यानां श्यामो वर्णः, दक्षिणात्यानां
कृष्णः, पाश्चात्यानां पाण्डुः, उदीच्यानां गौरः, मध्यदेश्यानां

25 कृष्णः श्यामो गौरश्च ।

पौरस्त्यश्यामता— “श्यामेष्वङ्गेषु गौडीनां सूत्रहारैकहारिषु ।

— चक्रीकृत्य घनुः पौष्पमनङ्गो बल्यु बल्यति ॥”

द्राक्षिणात्यकृष्णता—“इदं भासां भर्तुर्दुतकनकगोलप्रतिकृति
 क्रमान्मन्दज्योतिर्गलति नभसो विन्ववलयम् ।
 अथैप प्राचीतः सरति मुरलीगण्डमलिन-
 स्तरुच्छायाचक्रैः स्तयकित इव ध्वान्तविसरः ॥”

पाश्चात्यपाण्डुता—“शाखास्मेरं मधुकवलनाकेलिलोलेक्षणानां
 भृङ्गस्त्रीणां वकुलमुकुलं कुन्तलीभावमेति ।
 किं चेदानीं यवनतरुणीपाण्डुगण्डस्थलीभ्यः
 कान्तिः स्तोकं रचयति पदं नागवल्लीच्छदेपु ॥”

उदीच्यगौरता—“पुष्पैः सम्प्रति काञ्चनारतरवः प्रत्यङ्गमालिङ्गिताः
 वाल्मीकीदशनव्रणारुणतरैः पत्रैरशोकोऽर्चितः ॥१०
 जातं चम्पकमप्युदीच्यललनालावण्यचौर्यक्षमं
 माञ्जिष्ठैर्मुकुलैश्च पाटलतरोरन्यैव काचिद्विपिः ॥”

यथा वा—“काश्मीरीगात्रलेखासु लोलल्लावण्यवीचिपु ।
 द्रावयित्वेव विन्यस्तं स्वर्णं षोडशवर्णकम् ॥”

मध्यदेश्यकृष्णता यथा— 15
 “युधिष्ठिरक्रोधवहेः कुरुवंशैकदाहिनः ।
 पाञ्चालीं ददृशुः सर्वे कृष्णां धूमशिखामिव ॥”

तद्वन्मध्यदेश्यश्यामता । न च कविमार्गे श्यामकृष्णयोः पाण्डु-
 गौरयोर्वा महान्विशेष इति कविसमयेष्वबोचाम ।

मध्यदेश्यगौरता— 20

“तव नवनवनीतपिण्डगौरे प्रतिफलदुत्तरकोसैलेन्द्रपुञ्ज्याः ।
 अवगतमलिके मृगाङ्गविम्बं मृगमद्रपत्रनिभेन लाञ्छनेन ॥”
 विशेषस्तु पूर्वदेशे राजपुञ्ज्यादीनां गौरः पाण्डुर्वा वर्णः । एवं
 दक्षिणदेशेऽपि ।

तत्र प्रथमः—“कपोले जानक्याः करिकलभदन्तशुतिमुपि 25
 स्मरस्मेरः स्फारोद्भ्रमरपुलकं वक्रकमलम् ।

मुहुः पश्यञ्छृण्वन्जनिचरसेनाकलकलं
जटाजूटग्रन्थि द्रढयति रघूणां परिवृढः ॥”

द्वितीयः—“तासां माधवपत्नीनां सर्वासां चन्द्रवर्चसाम् ।
शब्दविधेय विद्यानां मध्ये जज्वाल रुक्मिणी ॥”

५ एवमन्यदपि यथासम्भवमभ्यूह्यम् ।

निगदितनयविपरीतं देशविरुद्धं वदन्ति विद्वांसः ।

तत्परिहार्यं यन्नात्तदुदाहृतयस्तु दोषेषु ॥

इत्थं देशविभागो मुद्रामात्रेण सूत्रितः सुधियाम् ।

यस्तु जिगीपत्यधिकं पश्यतु मद्भुवनकोशमसौ ॥

10 इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
देशविभागः सप्तदशोऽध्यायः ॥

अष्टादशोऽध्यायः कालविभागः ।

कालः काष्ठादिभेदभिन्नः । तथा च—

काष्ठा निमेपा दश पञ्च चैव त्रिंशच्च काष्ठाः कथिताः कथेति ।

15 त्रिंशत्कलञ्चैव भवेन्मुहूर्त्तस्तैस्त्रिंशता रात्र्यहनी समेते ॥

ते च चैत्राश्वयुजमासयोर्भवतः । चैत्रात्परं प्रतिमासं मौहूर्त्तिकी

दिवसवृद्धिः निशाहानिश्च त्रिमास्याः; ततः परं मौहूर्त्तिकी निशा-

वृद्धिः दिवसहानिश्च । आश्वयुजात्परतः पुनरेतदेव विपरीतम् ।

८ राशितो राश्यन्तरसङ्क्रमणमुष्णभासो मासः, वर्षादि दक्षिणायनं

20 शिशिराद्युत्तरायणं ह्ययनः संवत्सर इति सौरं मानम् । पञ्चद-

शाहोरात्रः पक्षः । वर्द्धमानसोमः शुक्लो, वर्द्धमानकृष्णिमा कृष्ण

इति पित्र्यं मासमानम् । अमुना च वेदोदितः कृत्स्नोऽपि क्रिया-

कल्पः । पित्र्यमेव व्यत्ययितपक्षं चान्द्रमसम् । इदमार्यावर्त्तवासि-

९ नः कवयश्च मानमाश्रिताः । एवं च द्वौ पक्षौ मासः । द्वौ मासा-

25 ष्टुः । पण्णामृतूनां परिवर्त्तः संवत्सरः । स च चैत्रादिरिति

दैवज्ञाः, श्रवणादिरिति लोकयात्राविदः । तत्र नभा नभस्यश्च
वर्षाः, इष ऊर्जश्च शरत्, सहः सहस्यश्च हेमन्तः, तपस्तपस्यश्च
शिशिरः, मधुर्माधवश्च वसन्तः, शुक्रः शुचिश्च ग्रीष्मः । तत्र
“वर्षासु पूर्वो वायुः” इति कवयः । “पाश्चात्यः, पौरस्त्यस्तु प्रतिहन्ता”
इत्याचार्याः ।

तदाहुः—“पुरोवाता हता प्रावृद् पश्चाद्वाता हता शरत्” इति ।

तदाहुः—“प्रावृष्यन्भोभृताम्भोद्भरनिर्भरमम्बरम् ।

कादम्बकुसुमामोदा वायवो वान्ति वारुणाः ॥”

“वस्तुवृत्तिरतन्नं, कविसमयः प्रमाणम्” इति यायावरीयः ।

तदाहुः—“पौरस्त्यस्तोयदत्ताः पवन इव पतन्पावकस्येव धूमो 10

विश्वस्येवादिर्सर्गः प्रणव इव परं पायनं वेदराशेः ।

सन्ध्यान्तुत्सवेच्छोरिव मदनरिपोर्नन्दिनान्दीनिनादः

सौरस्याग्रे सुखं वो वितरतु विनतानन्दनः स्यन्दनस्य ॥”

शरद्यनियतदिक्को वायुर्ग्रथा—

“उपःसु ववुराकृष्टजडावश्यायशीकराः । 15

शोफालीकलिकाकोशकपायामोदिनोऽनिलाः ॥”

“हेमन्ते पाश्चात्यो वायुः” इत्येके । “उदीच्य” इत्यपरे ।

“उभयमपि” इति यायावरीयः । तयोः पाश्चात्यः—

“भञ्जन्भूर्जद्रुमालीस्तुहिनगिरितटेपूङ्गतास्त्वक्करालाः

रेवाम्भःस्थूलवीचीचयचकितचलचातकान् व्याधुनानः । 20

पाश्चात्यो वाति वैगाद्गतुहिनशिलाशीकरासारवर्षी

मातङ्गक्षुण्णसान्द्रसुतसरलैतरत्सारसारी समीरः ॥”

उदीच्यः—

“लम्पाकीनां किरन्तश्चिकुरविरचनां रल्लकांल्लासयन्तः

सुम्बन्तश्चन्द्रभागासलिलमविकलं भूर्जकाण्डैकचण्डाः । 25

एते कस्तूरिकैणप्रणयसुरभयो वल्लभा बाल्हवीनां

कौलूतीकेलिकाराः परिचयितहिमं वायवो वान्त्युदीच्याः ॥”

शिशिरेऽपि हेमन्तवदुदीच्यः पांश्चात्यो वा । वसन्ते दक्षिणः ।
तदुक्तम्—

“ध्रुवन्लङ्कावनालीर्मुहुरलकलता लासयन्केरलीना-
मन्धीधम्मिल्लयन्धान्सपदि शिथिलयन्वेल्लयन्नागवल्लीः ।

5 उद्दामं दक्षिणात्यो म(मि)लितमलयजः सारधिर्मीनकेतोः
प्रासः सीमन्तिनीनां मधुसमयसुहृन्मानचौरः समीरः ॥”

“अनियतादिको वायुर्ध्रौप्ते” इत्येके । नैर्ऋतः” इत्यपरे । “उभय-
मपि” इति यायावरीयः । तत्र प्रथमः—

“वात्याचक्रकचुम्बिताम्बरभुवः स्थूला रजोदण्डकाः

10 संग्रहन्ति भविष्यदन्नपटलस्थूणावितर्कं नभः ।

किं चान्यन्मृगतृप्णिकाम्बुविसरैः पात्राणि वीतार्णसां

सिन्धूनामिह सूत्रं पन्ति द्विवसेष्वागामिर्नीं सम्पदम् ॥”

द्वितीयः—“सोऽयं करैस्तपति वह्निमयैरिवार्कः

साङ्गारविस्तरभरेव घरा समग्रा ।

15 वायुः कुंकूलमिव वर्पति नैर्ऋतश्च

कार्शानवैरिव शरैर्मदनश्च हन्ति ॥”

किञ्च—

“गर्भान्वलाकासु निवेशयन्तो वंशाङ्कुरान्वैर्निनदैः सृजन्तः ।

रजोऽम्बुदाः प्रापृषि सुद्रयन्तो यात्रोद्यमं भूमिभृतां हरन्ति ॥

20 स सल्लकीसालशिलीन्ध्रयूथीप्रसूनदः पुष्पितलाङ्गलीकः ।

दग्धोर्वरासुन्दरगन्धयन्धुरर्घत्ययं वारिमुचामनेहा ॥

वनानि नीलीदलमेचकानि धाराम्बुधौता गिरयः स्फुरन्ति ।

पूराम्भसा भिन्नतटास्तटिन्यः सान्द्रेन्द्रगोपानि च शाद्वलानि ॥

चकोरहर्षा यतिचारचौरो वियोगिनीवीक्षितनाथवर्त्मा ।

25 गृहान्प्रति प्रस्थितपान्थसार्धः कालोऽयमाध्मातनभाः पयोदैः ॥

या केलियात्रा कॅरिकामिनीभिर्या तुङ्गहर्म्याग्रविलासशय्या ।

चतुःसमं यन्मृगनाभिगर्भं सा वारिदत्तोः प्रथमातिथेयी ॥

चलच्चटुलचातकः कृतकुरङ्गरागोदयः
 सदूर्दुरवोद्यमो मदभरप्रगल्भोरगः ।
 शिखण्डिकुलताण्डवामुदितमद्भुकङ्काहयो
 वियोगिषु घनागमः स्मरविषं विषं मुञ्चति ॥
 दलत्कुटजकुड्मलः स्फुटितनीपपुष्पोत्करो
 धवप्रसवधान्यवः प्रचितमञ्जरीकार्जुनः ।
 कदम्बकलुपाम्बरः कलितकेतकीकौरक-
 श्रलन्निचुलसञ्चयो हरति हन्त घर्मात्ययः ॥”
 वर्षाः ॥

“द्रागं(क्त)र्जयन्ती विमदान्मयूरान्प्रगल्भयन्ती कुरुरद्विरेफान् । 10
 शरत्समभ्येति विकास्य पद्मानुन्मीलयन्ती कुमुदोत्पलानि ॥
 सा भाति पुष्पाणि निवेशयन्ती बन्धूकवाणासनकुङ्कुमेषु ।
 शेफालिकासप्तपलाशकाशभाण्डीरसौगन्धिकमालतीषु ॥
 सखञ्जरीटा सपयःप्रसादा सा कस्य नो मानसमाच्छिनत्ति ।
 कादम्बकारण्डवचक्रवाकससारसकौशुकुलानुंघाता ॥ 15
 उपानयन्ती कलहंसयूथमगस्त्यदृष्ट्या पुनती पर्यासि ।
 मुक्तासु शुभ्रं दधती च गर्भं शरद्विचित्रैश्चरितैश्चकास्ति ॥
 क्षितिं खनन्तो वृषभाः खुराग्रै रोधो विपाणैर्दिरदा रदन्तः ।
 शृङ्गं त्यजन्तो रुवश्च जीर्णं कुर्वन्ति लोकानवलोकनोत्कान् ॥
 अत्रावदातद्युति चन्द्रिकाम्बु नीलावभासं च नभः समन्तात् । 20
 सुरेभवीधी दिवसाघतारो जीर्णाभ्रखण्डानि च पाण्डुराणि ॥
 महानवम्भ्यां निखिलास्त्रपूजा नीराजना घाजिभट्टद्विपानाम् ।
 दीपालिकायां विविधा विलासा यात्रोन्मुखैरत्र नृपैर्विधेयाः ॥
 व्योम्नि तारतरतारकोत्करः स्यन्दनप्रचरणक्षमा मही ।
 भास्करः शरदि दीप्रदीपितिर्बुध्यते च सह माधवः सुरैः ॥ 25
 केदार एव कलमाः परिणामनघ्नाः
 प्राचीनमामलकमर्षति पाकनीलम् ।

एवार्कं स्फुटननिर्गतगर्भगन्ध-
 मल्लीभवन्ति च जरत्रपुसीफलानि ॥^१
 गेहाजिरेषु नवशालिकणायपात-
 गन्धानुभावसुभगेषु कृपीवलानाम् ।
 5 आनन्दयन्ति मुसलोद्भसनावधूत-
 पाणिस्खलद्वलयपद्धतयो धधूद्यः ॥
 तीक्ष्णं रविस्तपति नीच इवाचिराद्यः
 शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।
 तोयं प्रसीदति मुनेरिव धर्मचिन्तां
 10 कामी दरिद्र इव शोयमुपैति पैङ्गम् ॥
 नद्यो वहन्ति कुटिलक्रमयुक्तशुक्ति-
 रेखाङ्गवालपुलिनोदरसुसकूर्माः ।
 अस्यां तरङ्गितनुतोयपलायमान-
 मीनानुसारिवकदत्तकरालफालाः ॥
 15 अपङ्किलतटावटः शफरफाण्टफालोज्वलः
 पतत्कुररकातरभ्रमददभ्रमीनार्भकः ।
 लुठत्कमठसैकतश्चलयकोटवाचादितः
 सरित्सलिलसंचयः शरदि मेदुरः सीदति ॥^२

शरत् ॥

20 “दिग्निमुचुकुन्दकलिकस्त्रिचतुरमुकुलः क्रमेण लघलीपु ।
 पञ्चपफलिनीकुसुमो जपति हिमर्तुर्नवावतरः ॥
 पुद्गागरोध्रप्रसवावतंसा वामभ्रुवः कञ्जककुञ्चिताङ्गवः ।
 यमोद्भसत्कुङ्कुमसिक्थेफाङ्गाः सुगन्धतैलाः कपरीर्वहन्ति ॥
 यथा यथा पुप्यति शीतकालस्तुपारचूणांत्करफीर्णघातः ।
 25 तथा तथा यौवनशालिनीनां कयोप्यतामत्र कुचा लभन्ते ॥
 यराह्यघोषि नयौदनानि दधीनि सद्मदशंराणि घ्रात्र ।
 सुकोमलाः सर्पपफन्दलीक्ष्य मुत्तया जनो निन्दति पैचविद्याम् ॥

१ V ति. २ V मेघः. ३ V दत्त. ४ V शिखरः. ५ B कर्मा, A कर्मा.
 ६ V ०रणि.

अत्रोपचारः सलिलैः कवोष्णैर्यत्किञ्चिदत्र स्वदत्तेऽन्नपानम् ।
सुदुर्भगामत्र निपीड्य शेते स्वस्त्यस्तु नित्यं तुहिनर्त्तवैऽस्यै ॥
विमुक्तवर्हा विमदा मयूराः प्ररूढगोधूमयचा च सीमा ।
व्याघ्रीप्रसूतिः सलिलं सवाष्पं हेमन्तलिङ्गानि जयन्त्यमूनि ॥

सशमीधान्यपाकानि क्षेत्राण्यत्र जयन्ति च ।

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त्रिशङ्कुतिलका रात्र्यः पच्यन्ते लवणानि च ॥

उद्यानानां मूकपूँस्कोकिलंत्वं शृङ्गस्त्रीणां मौनमुद्रा मुखेषु ।
मन्दोद्योगा पत्रिणां व्योमयात्रा हेमन्ते स्यात्सर्पदर्पक्षयश्च ॥
कर्कन्धूनां नागरङ्गीफलानां पाकोद्रेकः स्वाण्डेवोप्याविरस्ति ।
कृष्णेक्षूणां पुण्ड्रकाणां च गर्भे माधुर्यश्रीर्जायते चाप्यपूर्वा ॥ 10
येषां मध्येमन्दिरं तल्पसम्पत्पार्श्वे दाराः स्फारतारुण्यताराः ।
लीलावह्निर्निक्षुतोद्दामधूमस्ते हेमन्तं ग्रीष्मशेषं विदन्ति ॥”

इति हेमन्तः । हेमन्तधर्मः(र्मा) शिशिरः ।

विशेषस्तु—“रात्रिर्विचित्रसुरतोचितयामदैर्घ्या
चण्डो मरुद्रहति कुङ्कुमपङ्कसाध्यः ।
तल्पस्थितिर्दिगुणतूलपटा किमन्य-
दर्घन्ति चात्र विततागुरुधूपधूमाः ॥
आश्लेषिणः पृथुरतक्लमपीतशीत-
मायामिनीं घनमुद्रो रजनीं युवानः ।
ज्वरंमुहुर्वलनवन्धनसंधिलोल-
पादान्तसंवलिततूलपटाः स्वपन्ति ॥
पानेऽम्भसोः सुरसनीरसयोर्न भाति
स्पर्शक्रियास्तु तुहिनानलयोर्न चात्र ।
नो दुर्भगास्तुभगयोः परिरम्भणे च
नो सेवने च शशिभास्करयोर्विशेषः ॥

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पुष्पक्रिया मरुयके जलकेलिनिन्दा
कुन्दान्यशेषकुसुमेषु धुरि स्थितानि ।
सौभाग्यमेणतिलकाङ्गजतेऽर्कबिम्बं
काले तुपारिणि वहन्ति च चन्द्रनानि ॥

सिद्धार्थयष्टिषु यथोत्तरहीयमान-
सन्तानभिन्नघनसूचिपरम्परासु ।
द्वित्रावशेषकुसुमासु जनिक्रमेण
पाकक्रमः कपिशिमानमुपादधाति ॥

उदीच्यचण्डानिलताडितासु
मुलीनमीनासु जलस्य मूले ।
नालावशेषाब्जलतास्त्रिदानीं
विलासवापीषु न याति दृष्टिः ॥

माद्यन्मतङ्गः पृपतैकतोपी
पुण्यद्वाराहो धृतिमद्गुलायः ।
दरिद्रनिन्द्यः संधनैकवन्द्यः
स एष कालः शिशिरः करालः ॥

अभिनववधूरोपखादुः करीपतनूनपा-
दसरलजनाश्लेषक्रूरस्तुपारसमीरणः ।
गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवे-
र्विरहिवनितावक्रौपम्यं विभक्तिं निशाकरः ॥
स्त्रियः प्रकृतिपित्तलाः कथितकुङ्कुमालेपनै-
र्नितम्यफलकस्तानस्यलभुजोरुमूलादिभिः ।
इहाभिनवयौवनाः सकलरात्रिसंश्लेषितै-
र्हरन्ति शिशिरज्वरारतिमतीव पृथ्वीमपि ॥”

शिशिरः ॥

“चैत्रे मदद्विः शुकसारिकाणां
हारीतदात्पृहमधुव्रतानाम् ।

पुंस्कोकिलानां सहकारबन्धुः
 मद्स्य कालः पुनरेष एव ॥
 मनोऽधिकं चात्र विलासलास्ये
 प्रेङ्खामु दोलामु च सुन्दरीणाम् ।
 गीते च गौरीचरितावतंसे
 पूजाप्रपञ्चे च मनोभवस्य ॥
 पुंस्कोकिलः कूजति पञ्चमेन
 बलाद्विलासा युवतौ स्फुरन्ति ।
 सरो वसन्तेऽत्र नवैः प्रसूनैः
 स्वचापयष्टेर्धटनां करोति ॥
 पिनद्धमाहारजनांशुकानां
 सीमन्तसिन्दूरजुपां धसन्ते ।
 सरीकृते प्रेषसि भक्तिभाजां
 विशेषवेपः स्वदते वधूनाम् ॥
 अयं प्रसूनोद्दुरकर्णिकारः
 पुष्पप्रपञ्चार्चितकाञ्चनारः ।
 विजृम्भणाकोविदकोविदारः
 कालो विकाशोद्यतसिन्दुवारः ॥
 रोहीतकात्रातककिङ्किराता
 मधूकमोचाः सह माधवीभिः ।
 जयन्ति शोभाञ्जनकश्च शाखी
 सकेसरैः पुष्पभरैर्वसन्ते ॥
 यो माधवीमुकुलदृष्टिषु वेणिवन्धो
 यः कोकिलाकलरुते कथने च लाभः ।
 पूजाविधिर्दमनकेन च यः सरस्य
 तस्मिन्मधुः स भगुवान्युररङ्गनानाम् ॥

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नालिङ्गितः कुरवकस्तिलको न दृष्टो
 नो ताडितश्च चरणैः सुदृशामशोकः ।
 सित्तो न वक्रमधुना बकुलश्च चैत्रे
 चित्रं तथापि भवति प्रसवावकीर्णः ॥

५
 चैत्रे चित्रौ रक्तनीलावशोकौ
 खर्णाशोकस्तत्तृतीयश्च पीतः ।
 जैत्रं तत्रं तत्प्रसूनान्तरेभ्यः
 चेतोयोनेः भूर्भुवःस्वस्त्रयेऽपि ॥
 १०
 गूवाकानां नालिकेरद्रुमाणां
 हिन्तालानां पादलीकिंशुकानाम् ।
 खर्जूराणां ताडताडीतरूणां
 पुष्पापीडन्यासहेतुर्वसन्तः ॥

वसन्तः ॥

१५
 विकाशकारी नवमल्लिकानां
 दलच्छिरीपप्रसवाभिरामः ।
 पुष्पप्रदः काञ्चनकेतकीनां
 ग्रीष्मोऽपमुल्लासितधातकीकः ॥
 खर्जूरजम्बूपनसाम्रमोच-
 प्रियालपूगीफलनालिकेरैः ।
 २०
 द्वन्द्वानि खेदालसतामु(म)पास्य
 रतानुसन्धानमिहाद्रियन्ते ॥
 स्रोतांस्यनम्भांसि सकूपकानि
 प्रपाः कठोरेऽहनि पान्थपूर्णाः ।
 शुचौ संमभ्यर्थि(र्धि)तसक्तुपाने
 २५
 प्रगे च सायं च वहन्ति मार्गाः ॥
 यत्कायमानेषु दिनार्द्धनिद्रा
 यत्स्नानकेलिर्दिवसावसाने ।

यद्रात्रिशेषे सुरतावतारः
 स मुष्टियोगो घनघर्ममाधी ॥
 या चन्द्रिका चन्दनपङ्कहृद्या
 या जालमार्गानिलवीचिमाला ।
 या तालवृत्तैरुदविन्दुवृष्टि-
 र्जलाञ्जलिं सा शुचये ददाति ॥
 कर्पूरचूर्णं सहकारभङ्ग-
 स्ताम्बूलमार्द्रकमुकोपहृतम् ।
 हाराश्च तारास्तनुवस्त्रमेत-
 न्महारहस्यं शिशिरक्रियायाः ॥
 मुक्तालताश्चन्दनपङ्कदिग्धा
 मृणालहारानुसृता जलार्द्राः ।
 स्रजश्च मौलौ सि(सि)तचम्पकानां
 ग्रीष्मेऽपि सोऽयं शिशिरावतारः ॥”

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अत्र हि—“पच्यन्त इव भूतानि ताप्यन्त इव पांसवः ।
 कथ्यन्त इव तोयानि ध्मायन्त इव चाद्रवः ॥
 पृष्णाः स्थलीषु मृगतृप्णिक्कया हियन्ते
 द्योतस्तनुत्वजनिता जलवेणियन्धाः ।
 ताम्पत्तिमीनि च सरांसि जलस्य शोषा-
 दुच्चारघट्टवटिकावलयाश्च कूपाः ॥

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करभाः शरभाः सरासभा
 मदमायान्ति भजन्ति विक्रियाम् ।
 करवीरकरीरपुष्पिणीः
 स्थलभूमीरधिरुह्य चासते ॥
 सहकाररसार्चिता रसाला
 जलभक्तं फलपानकानि मन्थाः ।

23

मृगलावरसाः शृतं च दुग्धं
 सरसञ्जीवनमौषधं निद्राघे ॥
 जडचन्दनचारवस्तरुण्यः
 सजलार्द्राः सहतारहारमालाः ।
 5 कदलीदलतल्पकल्पनस्थाः
 सरमाह्वय निवेशयन्ति पार्श्वे ॥
 ग्रीष्मे चीरीनाद्वन्तो धनान्ताः
 पङ्काभ्यक्ताः सैरिभाः सेभकोलाः ।
 10 लोलजिह्वाः सर्पसारङ्गवर्गा
 मूलस्रस्तैः पत्रिणश्चांसदेशैः ॥
 हर्म्यं रम्यं चन्द्रिकाधौतपृष्ठं
 कान्तोच्छिष्टा वारुणी वारिमिश्रा ।
 मालाः कण्ठे पादलामल्लिकानां
 सद्यो ग्रीष्मं हन्त हेमन्तयन्ति ॥
 15 ग्रीष्मः ॥

चतुरवस्थश्च ऋतुरूपनियन्धनीयः । तद्यथा—सन्धिः, शैशवं, प्रौ-
 ढिः, अनुवृत्तिश्च । ऋतुद्वयमध्यं सन्धिः । शिशिरवसन्तसन्धिर्यथा—

“च्युतसुमनसः कुन्दाः पुष्पोद्गमेष्वलसा द्रुमां
 मनसि च गिरं गृह्णन्तीमे गिरन्ति न कोकिलाः ।

20 अथ च सवितुः शीतोल्लासं लुनन्ति मरीचयो
 न च जरठतामालम्बन्ते क्लमोदयदायिनीम् ॥”

वसन्तशैशवम्—

“गर्भग्रन्थिषु वीरुधां सुमनसो मध्येऽङ्कुरं पल्लवा
 चान्छामात्रपरिग्रहः पिकवधूकण्ठोदरे पञ्चमः ।

25 किं च ग्रीणि जगन्ति जिष्णु दिवसैर्दित्रैर्मनोजन्मनो
 देवस्यापि चिरोज्झितं यदि भवेद्भ्यासवश्यं धनुः ॥”

वसन्तप्रौढिः—

“साम्यं सम्प्रति सेवते विचकिलं पाण्मासिकैर्मौक्तिकैः
कान्तिं कर्षति काञ्चनारकुसुमं माञ्जिष्ठधौतात्पटात् ।
हृणीनां कुरुते मधुकमुकुलं लावण्यलुण्ठाकर्ता
लाटीनाभिनिभं चकास्ति च पतद्दन्ताग्रतः केसरम् ॥”

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अतिक्रान्तर्तुलिङ्गं यत्कुसुमाद्यनुवर्त्तते ।

लिङ्गानुवृत्तिं तामाहुः सा ज्ञेया काव्यलोकतः ॥

वर्षासु ग्रीष्मलिङ्गाब्जविकासानुवृत्तिः ।

यथा—“खं वस्ते कलविङ्ककण्ठमलिनं कादम्बिनीकम्बलं

चर्चा पारयतीव दर्दुरकुलं कोलाहलैस्सन्मदम् ।

गन्धं मुञ्चति सिक्तलाजसदृशं वर्षेण दग्धा स्थली

दुर्लक्ष्योऽपि विभाव्यते कमलिनीहासेन भासां पतिः ॥”

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एवमन्येऽपि ।

किञ्च—ग्रीष्मिकसमयविकासी कथितो घृलीकदम्ब इति लोके ।

जलधरसमयप्राप्तौ स एव धाराकदम्बः स्यात् ॥

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यथा— “घृलीकदम्बपरिघूसरदिद्युखस्य

रक्तच्छटासुरशरासनमण्डनस्य ।

दीप्तायुधाशनिमुचो ननु नीलकण्ठ

नोत्कण्ठसे समरवारिधंरागमस्य ॥”

जलसमयजायमानां जातिं यां कर्द्दमीति निगदन्ति ।

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सा शरदि महोत्सविनी गन्धान्वितपद्मदा भवति ॥

यथा—“स्थूलावश्यायविन्दुशु(द्रु)तिदलितवृहत्कोरकग्रन्थिभाजो

जात्या जालं लतानां जरठपरिमलप्लावितानां जजृम्भे ।

नानाहंसोपधानं सपदि जलनिधेश्चोत्ससर्पापरस्य

ज्योत्स्नाशुङ्कोपधानं शयनमिव शशी नागभोगाङ्कमम्भः ॥”²⁵

स्तोकानुवृत्तिं केतक्या अपि केचिदिच्छन्ति ।

यथा— “असूच्यत शरत्कालः केतकीधूलिधूसरैः ।
पद्माताम्रैर्नवायातश्चरणैरिव चासरैः ॥”

शरद्भवानामनुवृत्तिरत्र
चाणासनानां सकुरुण्टकानाम् ।
हेमन्तवक्त्रे यदि दृश्यतेऽपि
न दृश्यते वन्धविधिः कर्वाणाम् ॥

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हेमन्तशिशिरयोरैक्ये सर्वालङ्कानुवृत्तिरेव । उक्तञ्च—“द्वादश-
मासः संवत्सरः, पञ्चतवो हेमन्तशिशिरयोः समासेन” [इति] ।

मरुचकदमनकपुन्नागपुष्पलिङ्गानुवृत्तिभिः सुरभिः ।

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रचनीयश्चित्रश्रीः किञ्चित्कुन्दानुवृत्त्या च ॥

यथा—“गेहे वाहीकयूनां वहति दमनको मञ्जरीकर्णपूरा-
नुन्मादः पामरीणां मरुति मरुचकामोदिनि व्यक्तिमेति ।
सद्योभङ्गानुसारस्तुतसुरभिसिराशीकरः साहकारः
सर्पन्नम्भःशरावे रचयति च रसो रेचकीचन्द्रकाणि ॥”

15 यथा वा—“कुन्दे मन्दस्तमाले मुकुलिनि विकलः कातरः किङ्किराते
रक्ताशोके सशोकश्चिरमतिविकचे चम्पके कुञ्चिताक्षः ।
पान्थः खेदालसोऽपि श्रवणकटुरटचक्रमभ्येति धुन्वन्
सोत्कण्ठः पट्टपदानां नवमधुपटलीलम्पटं कर्पटेन ॥”

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यथा वा—“धुनानः काचेरीपरिसरभुवश्चन्दनतरुन्
मरुन्मन्दः कुन्दप्रकरमकरन्दानवकिरन् ।
प्रियक्रीडाकर्पच्युतकुसुममामूलसरलं
ललाटे लाटीनां लुठितमलकं ताण्डवयति ॥”

एवमन्याऽप्यनुवृत्तिः ।

विचकिलकेसरपाटलिचम्पकपुष्पानुवृत्तयो ग्रीष्मे ।

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तत्र च तुहिनर्तुभयं मरुचकमपि केचिदिच्छन्ति ॥

यथा—“कर्णं स्वरं शिरीषं शिरसि विचकिलस्त्रगलताः पाटलिन्यः
कण्ठे मार्षालहारो बलयितमसिताम्भोजनालं कलाच्योः ।
सामोदं चन्द्रनाम्भः स्तनभुवि नयने म्लानमाञ्जिष्ठपृष्ठे
गात्रं लोलज्जलाद्रं जयति मृगदशां त्रैपिको वैष ष्यः ॥”

यथा च—“अभिनवकुशासूचिस्पर्द्धिं कर्णं शिरीषं
मरुयकपरिचारं पाटलादाम कण्ठे ।
स तु सरसजलाद्रंन्मीलितः सुन्दरीणां
दिनपरिणतिजन्मा कोऽपि वैषश्चकास्ति ॥”

एवमुदाहरणान्तराणि ।

ऋतुभयवृत्त्यनुवृत्ती दिङ्मात्रेणात्र सूचिते सन्तः । 10
शेषं स्वधिया पश्यत नामग्राहं कियद्भ्रमः ॥
देशेषु पदार्थानां व्यत्यासो दृश्यते स्वरूपस्य ।
तत्र तथा यद्गीयात्कवियद्भ्रमिह प्रमाणं नः ॥
शौभान्योगन्धरसैः फलार्चनाभ्यां च पुष्पमुपयोगि ।
पौढा दर्शितमेतत्स्यात्सप्तममनुपयोगि [तर्था] ॥ 15

यथा— यत्प्राचि मासे कुसुमं नियद्रं
तदुत्तरे षालफलं विधेयम् ।
तदग्निमे प्रौढिपरं च कार्यं
तदग्निमे पाकपरिष्कृतं च ॥
द्रुमोद्गयानां विधिरेव दृष्टो 20
यद्गीफलानां न महाननेहा ।
तेषां विमासावधिरेव कार्यः
पुष्पे फले पाकविधौ च कालः ॥
अन्नर्षाजं पहिर्षाजं षालान्नर्षाजमेव च ।
सर्षण्याजं सहृण्याजं निर्षाजं च तथा फलम् ॥ 25

लक्ष्मणाद्यन्तर्व्याजं तथा यहिर्व्याजमत्र मोचादि ।
 आम्नाशुभयव्याजं सर्वव्याजं च ककुभादि ॥
 पनसादि बहुव्याजं नीलफपित्यादि भवति निर्व्याजम् ।
 सकलफलानां योदा ज्ञानव्यः कविभिरिति भेदः ॥

- ३ एकद्विष्ट्यादिभेदेन सामस्त्येनाथवा प्रातृन् ।
 प्रयन्धेषु निषाणीयात्क्रमेण व्युत्क्रमेण वा ॥
 न च व्युत्क्रमदोषोऽस्ति कवेरर्थपथसृष्टाः ।
 तथा कथा कापि भयेद् व्युत्क्रमो भूपणं यथा ॥
 अनुसन्धानशून्यस्य भूपणं हृपणायते ।
 १० सायधानस्य च कवेर्दूषणं भूपणायते ॥
 इति कालविभागस्य दर्शिता वृत्तिरीहद्री ।
 कवेरिह महान्मोह इह सिद्धो महाकविः ॥

इति राजशेखरवृत्तौ पाञ्चमीमांसायां कविरहस्ये प्रथमेऽधिराजे
 षाडविंशो नाम अष्टादशोऽध्यायः ॥

- १५ समाप्तमिदं प्रथममधिकरणं कविरहस्यं पाञ्चमीमांसायाम् ॥

EXPLANATORY NOTES.

Notes enclosed within square brackets [] belong to previous Editions

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* [L. 1 अथात काव्यं मीमांसिणामहे Hemacandra has named his work on Nyaya as प्रमाणमीमांसा The first sutra of his work is "अथ प्रमाणमीमांसा" For the propriety of the words अथ and मीमांसा of Hemacandra's vṛiti on the same

"अथेत्यस्याधिकारार्थत्वाच्छ्लेषाधिक्रियमाणस्य प्रस्तुत्यमानस्य प्रमाणस्याभिधानात्सकल शास्त्रतात्पर्यव्याख्यानेन प्रेषावन्तो बोधिता प्रवर्तिताश्च भवन्ति । आनन्तर्यामो वाऽन्यशब्द । शब्द-काव्य-छन्दोनुशासनेभ्योऽनन्तरं प्रमाण मीमांसरा इत्यर्थः । अनेन शब्दानुशासनादिभिरस्यैककर्तृत्वमाह । अधिकारार्थस्य आशब्दस्यान्यार्थनीयमानकुमुदामजलकुम्भादिदर्शनमिव ध्रुवणमहात्मापि कल्पत इति । महत्त्वे च सति परिपन्थिप्रविधात्तादक्षेपेण शास्त्रसिद्धिरायुष्मच्छ्रोतृकृता च भवति । परमेशिनमस्कारादिक तु महल कृतमपि न निवेशित लाघवाधिना शास्त्रकारेणेति ।

प्रकरणेण सहायादि-वचच्छेदेन मीयते परिच्छिद्यते वस्तुतत्त्वं येन तत्प्रमाणम् । प्रमायां साधकत्वम् । तस्य मीमांसोद्गादिरूपेण पर्यालोचनम् । यथी हि शास्त्रस्य प्रवृत्तिरदेशो लक्षण परीक्षा च । तत्र नामधेयमात्रकीर्तनमुद्देशः यथेदमेव सूत्रम् । उद्दिष्टसाक्षाधारणधर्मवचन लक्षणम् । तद्वेधा सामान्यलक्षण विशेषलक्षण च । सामान्यलक्षणमनन्तरमेव सूत्रम् । विशेषलक्षण विशद प्रत्यन्तमिति । विभागस्तु विशेषलक्षणस्यैवात्रमिति न पृथगुच्यते । लक्षितस्येदमित्य भवति नेत्वमिति न्यायत परीक्षण परीक्षा यथा तृतीयसूत्रम् । पूजितविचारवचनश्च मीमांसाशब्दत्वन न प्रमाणमात्रस्यैव विचारोऽनाधिकृत । किन्तु तदेकदेशभूतानां दुर्नयनिराकरणद्वारेण परिशोधितमार्गोपाया नयानामपि । "प्रमाणनयैरधिगम" इति हि वाचकमुच्यते । सकलपुरुषार्थेषु गूर्धाभिविकस्य सोपायस्य सप्रतिपक्षस्य मोक्षस्य च । एव हि पूजितो विचारो भवति । प्रमाणमात्रविचारस्तु प्रतिपक्षनिराकरणपर्यवसायी वाक्यरहमात्र स्यात् । तद्विषयायां तु अथ प्रमाणपरीक्षेत्वेव क्रियेत । तद् स्थितमेतत् प्रमाणनयपरिशोधितप्रमेयमार्गं सोपाय सप्रतिपक्षमोक्ष विषयितु मीमांसाग्रहणमवार्थाचार्येणेति ॥ १ ॥" For अथात of also "अथातो ब्रह्मजिज्ञासा" व सू. 1-1-1 and the Bhāṣya]

1 I अथात । Generally original writers in the sūtra style begin their treatises with the words either अथात or अथ Āpastamba, Kanada, Jaimini and Badarayana in their respective sūtra works use the words अथात in the beginning, while Patañjali begins with अथ in his works on Yoga and Grammar Eminent Bhasyakaras such as Sabarasvāmin, S'ankaracarya and Patanjali interpret the word अथ generally in two senses, 1 o आनन्तर्य and अधिकार आनन्तर्य is meant when अथ is followed by the word अत and in all other cases अधिकार Others believe that the words अथात joined together in the beginning of a work, mean nothing but आनन्तर्य This view, held

by Bhavadasa and other Vrttikaras on Jamini earlier than S'abara (cir 500 A D), has been cited and refuted in the S'loka-varttika by Kumarila (see Karik as 1 33, 34, 63)

Prabhakarabhatta also, while commenting on S'abarasvamin introduces this view of Bhavadasa and refutes it in his work entitled the Brhati, saying 'लोके' इत्यादिभाष्यस्यापात शब्दस्यालौकिकार्थाद्वा निवृत्ति प्रयोजनम् । (1 1 1)

Some Vrttikaras, such as Rudradatta and others while commenting on the first sutra अयातो दशपूर्णमासौ म्याह्यासाम् of the Āpastambaśrauta, take the two words अयात to mean only आनन्तर्य following Bhavadasa. S'abarasvamin, however, refutes this view of Bhavadasa with care and establishes the meanings of आनन्तर्य for अय and हेतुभाव for the word अत in the sutra अयातो पर्येजिज्ञासा of Jamini. Other commentators such as Dhurtasvamin, S'ankaramisra and others, in their works on Āpastamba and Kanada, take the word अय to indicate 'Māngala'. But S'ankaracarya in his Bhāṣya on Bādarāyaṇa sutra disapproves of this and takes अय to mean only आनन्तर्य, saying अर्थान्तरप्रयुक्त एव ह्ययशब्दं ध्रुत्वा मन्त्रप्रयोजनो भवति । For other meanings of the word अय reference may be made to the verses —

मन्त्रानन्तरारम्भप्रसक्तकालवैश्वयो अय । (Amarakośa 3 246)

and ओङ्काराद्यथशब्दथ द्वानेतौ ऋद्धणं पुर ।

वण्ठ भित्वा विनिर्याती तस्मान्मात्रलिकावुर्भा ॥

Rajasekhara also begins his work with the words अयात and this shows that he intends to write his Kāvya-mīmāṃsā in the sutra style. Here अय cannot mean अधिहार because of the finite verb सीमासिष्यामहे, as also because it is followed by the word अत आनन्तर्य alone, therefore, is better fitted here than अधिहार and हेतुभाव for the word अत । आनन्तर्य obviously connects two events and, therefore, requires a previous event after which the Kāvya-mīmāṃsā may be composed by him. What then is that event after which Rajasekhara composed the Kāvya-mīmāṃsā? The previous event or circumstance in this case can only be suggested as the author himself did not mention it. Many circumstances such as शिष्यप्रश्न, देवताराधन रसायनादिक्रिया, शुद्धपर्यक्रम, etc are suggested by the commentators of the sutras of Kanada, Āpastamba and others after which, they thought the work was composed by their respective authors.

It may be suggested here that गुरुपूर्वकम् is to be taken as the previous event required by the word अथ, as Rajaśekhara himself enumerates the teachers of the Kāvya-mīmāṃsā in the sentence beginning with यथोपदिदेश श्रीकण्ठ, etc. In this case, therefore, the word अथ suggests that Rajaśekhara composed the Kāvya-mīmāṃsā after having been taught by his own Guru who was the last in the list of teachers beginning with Ś'rikantha. This is what is called गुरुपूर्वकम्.

A suggestion of this kind is also made by Kumārilabhatta while explaining the word अथ in the sūtra अथतो धर्मविज्ञानात् of Jaimini, and subsequently, the same is rejected by him on the ground that the knowledge of this गुरुपूर्वकम् does not help the reader in any way, and that the list of teachers also cannot be taken as entirely accurate. In this connection Parthasarathi's commentary on Kumāriḷa is noteworthy —

“पूर्वं शब्दच्छेद् । गुरुपूर्वकं क्व गुरुपूर्वकम् । तद्यथा 'ब्रह्मा प्रजापतये मीमासा प्रोक्तम् । सोऽपीन्द्राय । सोऽप्यादित्याय । स च वसिष्ठाय । सोऽपि पराशराय । पराशरं कृष्णद्वैपायनाय । सोऽपि जैमिनये । स च खोपदेशानन्तरमिह न्याय प्रत्ये निबद्धवान्' इति । सोऽयमेवविधेः सर्वधो निष्फलो निर्द्वैतुकश्च । नह्यसिन् एवन्धे किञ्चित्प्रमाणमस्ति' इति । (Nyūyatatnakara, p 8)

It is necessary, therefore, to find out a reasonable circumstance which may have preceded the composition of the Kāvya-mīmāṃsā. That circumstance seems to be the composition of other earlier Kāvya's. Here the word अथ seems to indicate that after composing the Kāvya's and Natakas, the author begins composing the Kāvya-mīmāṃsā. It is easy now to understand the meaning of the word अथ. This word indicates इत्तस्य हेतुनाच. Here इत्त is वाच्यनाटककरण. This is the exact event that precedes the composition of the Kāvya-mīmāṃsā. To explain the necessities of a poet and the method of composition which are treated of in the Kāvya-mīmāṃsā, a writer should first gain experience as a poet and compose several works on different subjects. The words अथ and अत, therefore, indicate as follows —

अथ=वाच्यनाटककरणहेतुनासादितश्च-वकाव्यकरणानन्तरम् ।

अत=वाच्यविचाराम्बमीमासाशास्त्रस्य वाच्यकरणानन्तरमेव सुकरत्वादितो ।

The word अत can, however, be explained from a different standpoint. This word being derived from अ सर्वनाम, is used here to mean the desired object (बुद्धिस्वरामर्शा). In that case अत means श्रीकण्ठमारभ्य प्रवृत्तस्य वाच्यमीमासाशास्त्रस्योच्छिन्नत्वादितो । Therefore, the construc-

tion of the further text from यद्योपदिदेश to the end of the sentence इत्यद्वारं च प्रकीर्णं चात् (P 1 1 14) with this प्रतिज्ञावाक्य appears quite logical and coherent

1 1 कायम् । This word denotes the purpose of this Mimamsā śāstra It is necessary that in the beginning of every work or śāstra the result obtained from such work or śāstra should be stated in order that those who read may readily be interested in it This practice is observed by all Sutrakaras Kumārīlabhatta explains this in the following Karika —

सर्वस्यैव हि शास्त्रस्य कर्मणो वाऽपि कस्यचित् । यावत्प्रयोजनं नोक्तं तावत्तत् केन गृह्यते ॥

(Slokavarttika I 12)

1 1 भीमांसिध्यामहे । This verb also indicates that Rājāśekhara wrote his work in the sūtra style in the same way as other Śrauta Grhya and Dharmasūtras were written Basing on one of the two roots माइ or मान सन् प्रत्यय takes place according to the rule of Pāṇini 3-1-0 and the meaning of the word भीमांसि is to be taken as पूजितविचार The result obtained from this Mimamsā is कल्पविद्यासिद्धि just as धर्मज्ञान and ब्रह्मज्ञान are obtained from the पूर्वोत्तरमीमासा ।

1 1 श्रीदृष्ट etc Here Rājāśekhara intends to record the गुह्यरत्नरा of this Mimamsāśāstra in order to impress that he is not the sole originator of this Śāstra as also to show the reason why he had to compose this work while the Science had already been well established by his predecessors Śrīkantha and Brahman are considered by the author as the originators of this Mimamsāśāstra in the same way as Pāṇini and Kapāda are said to have obtained the knowledge of their śāstras from Mphadeva or as Dharma mimamsā and Bharata's Nāṭyaśāstra are said to have originated from Brahman

1 1 परमेष्ठि Śrīkantha delivered lectures on Kavyamimamsā or criticisms on Kavyas to his 64 students headed by Brahman and he the self born, also taught the same to his disciples who were born from his mind These disciples are the sages Bhṛgu and others according to the Vayupurāṇa (Adh 65) and the same statement is made by Rājāśekhara following the same Purāṇa on p 28 1 14 of the Kavyamimamsā

* [1 2 चतु पद्ये शिष्येभ्य । Cf ब्रह्मविष्णुरुगुह्यवृहस्पतिमार्गवादिशिष्येषु चतु पद्यावृत्ति वच पारमेश्वरम् । (Kāvyaṃmimsā p 29)]

1. 2. चतुःषष्टये: Here the number 64 is exceedingly interesting. The Pāñcālas used the number 64 in their classifications. R̥gveda has been divided into 64 Adhyāyas comprising 8 Aṣṭakas of 8 Adhyāyas each. Vātsyāyana in his Kāmasūtra mentions 64 Upavidyās of his own and 64 Kalās of the Pāñcālas and divides the whole s'āstra into 64 Prakaranas (V. S. 1. 3. 14-17 and 2. 2. 3-4) Bharata in his Nāṭyaśāstra enumerates 64 Nāṭyāṅgās and S'aradātanaya divides countries in the Bhāratavarṣa into 64 in his Bhāvaprakāśana. It seems to be a remnant of an old custom to divide a subject into eight just as Pāṇini did in his Aṣṭādhyāyī. In giving the number 64 to the disciples of S'rikanṭha, it appears that Rājasekhara also followed the same tradition. His eight kinds of poets and 32 kinds of Kāvyaṛthaharanas or plagiarisms (p. 65) also show his leaning towards the same tradition.

1. 3. सारस्वतेयः etc. The story of Sārasvatēya-Kāvya-puruṣa, as one of the originators of the Kāvya-mīmāṃsā, seems to have been borrowed by Rājasekhara from the Harṣacarita of Bāṇa. Bāṇa, in his auto-biography found a Sārasvatēya the son of Sarasvatī and Dadhīca Bhārgava, through whom Vatsa, the first male representative of his family, got the knowledge of all sciences and the Vedas.

The origin of this story of Sārasvatēya is traceable in many Purāṇas. But they differ from one another in many respects. Bāṇa and Rājasekhara seem to have mainly followed the Vāyupurāṇa for this idea of Sārasvatēya as the version preserved in this Purāṇa agrees mainly with that given in their works. The special leaning of Rājasekhara towards the Vāyupurāṇa is also demonstrated by his references to that Purāṇa later on on page 28 l. 12. According to the Vāyupurāṇa Bhṛgu or Kavi, the first son of Brahman, had Cyavana as his son through Paulomī, and this Cyavana also had two sons Dadhīca and Ātmavāna through Sukanyā. Dadhīca married Sarasvatī and got a Sārasvatēya as his son who was learned in all S'āstras through the blessings of his mother, but was childless. Ātmavāna, the brother of Dadhīca, on the other hand, got the sons Aurva and others and through them the family of Bhṛgu expanded. In this family was born Vatsa the Mūlapuruṣa of the Vātsyāyana Gotra to which Bāṇa also belonged (vide, Vāyu. Adh. 65). Bāṇa followed the same succession list as found in the Vāyupurāṇa in the 1st chap-

ter of the Harsacarita and adduced some reasons to explain why Sarasvatī had to marry Dadhīca and how Vatsa, Bana's Gotraguru, was connected with Sārasvateya

The Vayupurana and the Harsacarita seem to have offered materials to Rajasekhara who while describing the story of Kavyapurusa, the son of Sarasvatī, makes him one of the earliest exponents of the Kavyamīmamsa. For a complete description and origin of Sarasvateya a reference may be made to the 3rd chapter of the present work.

1 3 वृन्दीयसाम् —more important gods. The word वृन्दारक means divine beings or Devas and it transforms itself into वृन्दीयस् in comparative (vide Pāṇini 6-4-157)

1 4 काव्यपुरुष —Bhṛgu and Sukra are known as Kavi Sarasvateya the descendent of their family is, therefore, called Kavyapurusa (vide Pāṇini 4 1 151)

1 4 दिव्येन चक्षुषा —through divine power. This accounts for his knowledge of सर्वसमय and भविष्यदर्थ

1 6 काव्यविद्या —science of poetical composition

1 6 अष्टादशाधिकरणौ —the collection of 18 Adhikaranas or topics. The word Adhikarana is interpreted in several ways but the following three may be said to be appropriate for the present application of the word. (1) Each discussion regarding Dharma and Brahma introduced by Jaimini and Badarayana in their Mīmamsāśāstras, is called an Adhikarana. This technical discussion is defined as —

विषयो विषयश्चैव पूर्वपश्चयोत्तर । प्रयोजन च (सगतिधेति) पश्चात् प्रागोऽधिकरणं विदुः ॥

According to this definition an Adhikarana must consist of five limbs namely, विषय etc which constitute the actual discussion. Though Rajasekhara is not entirely in accord with this definition in his Adhikarana of Kavirahasya, his discussions have five limbs such as विषय etc particularly in respect of the nature of poets, origin of poetry, etc. (2) Secondly, the word Adhikarana means the court of justice. Here Rajasekhara records his own judgment on several topics pertaining to Kavirahasya after stating the different schools of thought started by the Ācāryas, Surānandya, Śyāmadeva and others which he ultimately rejects. The division into Adhikaranas found in the Arthashastra and the Kamaśāstra

is also planned according to this method where in the same manner, the respective authors, while discussing the different topics, state the views of earlier authors and ultimately reject them (3) Thirdly, the word Adhikarana is used in a popular sense signifying a full discussion of a particular topic (अधिक्रियते प्रस्तूयन्ते अर्था अस्मिन्निति अधिकरणम्) This explanation, of course, covers the Adhikarana division of the Artha and Kama śāstras which are divided respectively into 15 and 7 Adhikaranas, each having several Adhyayas. In the case the word is synonymous with the word अध्याय or अधिकार and does not include the technical Adhikarana of five factors विषय, उदात्त etc.

17 स्नातकेभ्यः Snatakas are those who after studying the Vedas, take the final bath or स्नान, live the life of a householder and observe some rules for cleanliness as prescribed in the Dharma śāstras (For the rules of a Snataka, see for instance, Gautama's Dharmasutra, chapter 9) They belong to the order of a householder and not of a Brahmacharin. Here Rajasekhara points to the divine Snatakas who after finishing the study of Kavyavidya take a bath to follow the rules of a Snataka. In this connection it is to be remembered that Dharmamīmāṃsā is to be studied after studying the Vedavidya and before one becomes a Snātaka (See Jaimini's sūtra अथातो धर्मज्ञिज्ञासा 1-1-1) In order that greater respect may be shown to his Mīmāṃsā, Rajasekhara mentions that the Kavyamīmāṃsā was taught to Kavyavidya-Snātakas. The reason for this digression seems to be to indicate that discussion on poetics is appreciated only by those who lead the life of a householder. The words अष्टादशाधिकरणी and स्नातकेभ्यः show that Kavyapuruṣa taught all the 18 Adhikaranas to a considerable number of divine Snātakas.

* [18 सुवर्णनाम । This name occurs also in the Kāmasūtra, 'सुवर्णनाम संप्रयोगिकम् । (काम सू 1 1-13)]

18 सप्तमहाशीत् Out of those divine Snatakas who studied the Kavyamīmāṃsā of 18 sections from Kavyapuruṣa, Sahasrakṣa composed a treatise on the Kavirahasya only. The root ऋ preceded by सम् and आ indicates that the Snatakas separately composed different treatises dealing with each section of the Kavyamīmāṃsā, but it is not reasonable to infer from this use of the verb that Sahasrakṣa studied the Kavirahasya-section only under the guidance of Kavyapuruṣa. This is supported by the passage at the end of this sentence, namely इति तत्तच्छेदेषु च श्रुत्वा स्वसामान्यं विरचयामासुः । 1 13

Subjects dealt with in these 18 sections are more or less well known in the history of poetics. But the authors such as Sahasrakṣa and others are entirely new in the field of Alankāra literature. Though some early writers on poetics, rhetoric and dramaturgy such as Śiḷalī, Kṛṣaśva, Kāśyapa, Vararuci and Mēbhavin are known through the writings of Pāṇini, Bhamaha and Dandin, none of them however, is mentioned here as the author of any subject. Rājasekhara, indeed mentions a few names such as Bharata, Kucamara, Suvarṇanabha and Nandikeśvara who are fairly known, but the names of Sahasrakṣa and others mentioned by him are entirely unknown. It is not proper to say that these names are entirely imaginary, but it is very probable that he recorded here a forgotten tradition handed down from a source which remains yet unknown. But then, it has to be explained how Bhamaha, Dandin, Vamana, Udbhata, Ānandavardhana and Rudrata who were earlier than Rājasekhara and dealt with the same subjects with a special interest, did not care to mention any of the earliest writers on these subjects. In this connection, another point also is worthy of note that Rājasekhara has made a good use of the figure of speech known as Anuprāsa in selecting the names of the authors of these chapters and as such the names may as well represent purely imaginary persons. This is borne out by such combinations as —वविरहस सहस्र क्ष, औक्तिकमुक्तिगर्भ, निर्णय सुवर्णनाभ, चित्र चित्राङ्गद श्लेष श्लेष औपम्यमौपकायन etc.

Of course we find mention in the Artha and the Kama sastras of Kautilya and Vatsyayana of similar names of authors such as Bhāradvāja Brhaspati Viśalakṣa Paraśara and others whose works are either summarised or referred to in them. But we cannot doubt the authenticity of the statements of Kautilya and Vatsyayana because there are no works on Artha and Kama earlier than Kautilya and Vatsyayana available to-day, as it is in the case of the Kavyamīmāṃsā. On the contrary, the existence of the works of such authors as Brhaspati and Viśalakṣa can be proved from quotations found in later works under their names (see Intro of the Arthashastra Trivandrum ed: p 6)

1 8 औक्तिकम् — 'different methods of expression from the sentences. They are वाच्य लक्ष्य श्लेष and व्यंग्य of अर्थ and वाचक, लक्षक, श्लेष and व्यञ्जक of the शब्द. It is natural for Rājasekhara to explain

the nature of Dhvani in this chapter of शैक्तिक which, as he says, was composed by उक्तिगर्भ but he does not expressly mention the school of Dhvani as the subject of any one of his Adhikaranas, probably because it had recent origin in his time and also because he belonged to the Rasa school of Bharata. He knew, however, the view of Ānandavardhana, the chief exponent of the Dhvani school, as he quoted a verse from his Dhvanyaloka (See p 16 of this work) Vakrokti which is included by Rudrata as १ S'abdalanakara must have also been treated in this chapter of शैक्तिक along with different kinds of उक्ति as explained by Bhojadeva in his Sarasvatikanṭha bhārana (2 39)

1 8 रीतिनिर्णयम् । Discussions regarding the nature of the Ritis are current from the very early stages of the science of poetics as both Bhamaha and Dandin the earliest writers on this subject, mention them as already existing since a very long time (see Bhamaha s, K A 31-33 and Dandin's K A 1 40) Vaman, the author of the Kavyalankarasutra, improved upon them and stated that Riti alone is the soul of the Kavya (रीतिरस्य कव्यस्य । 1 2 6)

1 9 प्रचेतायन । The earliest authors on poetics accept अनुप्रास as one of the Alankaras or figure of speech. Bhamaha treats this at the very outset while dealing with Alankaras and divides it into two kinds as Gramya and Latīya. Dandin characterizes Anuprasa as an inferior method of writing which he attributes to the writers in the Gauda country (see K A I 44-60). But the followers of Bhamaha have been able to discover several varieties of it in their works. The original writer on अनुप्रास as Rajaśekhara mentions, is प्रचेतायन, very probably a member in the family of Pracetas, one of the ten Prajapatis. But the word प्रचेतायन does not seem to be grammatically correct according to the rules of Panini. Valmiki, the author of the Ramayana, also is a Pracetas. Rajaśekhara perhaps means that Valmiki was the original writer on Anuprasa as we frequently come across examples of this figure of speech in his Rāmāyan. It is curious, however, that Pracetas does not find any place among the gotras and pravaras of the Brahmins.

1 9 यमकानि । The name of the original inventor of यमक is omitted in all MSS of the Kavyamīmāṃsā. Citrangada cannot be taken as the teacher of both the Yamaka and Citra. Firstly because, the name is not in keeping with the Anuprasa which

is strictly observed here in mentioning the subject and the author. Under this Anuprasa principle, Citrangada can be the originator of the Citra alone. Secondly because, Rajaśekhara subsequently states that 18 chapters were separately composed by eighteen authors इति ततस्ते पृथक्पृथक् सप्तदशानि विरचयाद्युः । (p 1 | 13)

Some scholars, however, suggest here a reading different from the present one as आनुप्रासिक प्रचेता । यमो यमकानि । But this reading is not warranted by the MS material available at present. The form प्रचेतायन also does not seem to be grammatically correct as the grammatical form in this case ought to be प्राचेतायन or प्राचेतायनि. Yamakas are very freely used in the Sanskrit literature even from the time of the Ramayana and the Mahabharata. Kalidasa also in the 9th sarga of the Raghuvamśa uses Yamaka frequently but with care so as not to give rise to a feeling of disgust in the mind of his readers. It is one of the four Alankaras mentioned with several varieties by Bharata the earliest writer on the science of poetics (see N S ed 16th Chapter). Amongst later writers, Bhamaha was not satisfied with the classification of Bharata, and he acknowledged only five varieties instead. Though Daṇḍin has no special fondness for Yamakas in the Kāvya, he nevertheless, deals with the subject with its various sub-divisions in a separate chapter (see K A 1 61). It is, therefore, clear that Yamakas had quite an early origin. Yama, who is considered to be the original teacher of the Yamaka in the amended reading given above is quite in keeping with the scheme of Anuprasa followed by Rajaśekhara in mentioning the subjects and their teachers.

1 9 चित्र चित्राद्द । Later writers on literary criticism use the word चित्र to mean an inferior kind of poetry possessing Guna and Alaṅkāra only, without any vestige of Dhvani (see Dhvanyaloka 3 42 and Kavyaprakāśa 1 5). Rajaśekhara, here does not refer to the चित्रकाव्य but to चित्र which is recognized as one of the Śabdālankaras by the early writers on Alankara. Here by the word चित्र, is meant such peculiar combination of words in poetry as to make up Bandhas such as चक्र, खड्ग, सुरग, etc and other arrangements of words such as मानाद्युत्तरक, प्रहेलिका etc. Rudrata is the first writer to include this kind of combination of words in his list of Śabdālankaras (2-13) with the name चित्र, and to deal with its various forms in the 5th chapter of

his Kāvya-lāṅkāra although Bhāmaha and Daṇḍin mention this kind only as another variety of Yamaka. It is curious that the subjects of several Adhikaraṇas in the Kāvya-mīmāṃsā, should be so arranged by Rājasekhara as to appear as an imitation of the system adopted by Rudraṭa. Rudraṭa gives in his Kāvya-lāṅkāra the list of the S'abdā-lāṅkāras in the following verse:—

वक्रोक्तिरनुग्रहो यमकं श्लेषस्तथाऽपरं चित्रम् ।
शब्दसालंकाराः श्लेषोऽर्थस्यापि सोऽन्योऽस्तु ॥ (2. 13).

and treats of these Alāṅkāras in chapters 2-5 following the same order. In the first and second chapters, Rudraṭa deals with Kavirahasya and Rītinirṇaya. Now, it will be evident that the order of subjects adopted by Rājasekhara in the first 7 Adhikaraṇas is substantially the same as found in the work of Rudraṭa. That Rājasekhara also followed Rudraṭa in many important points will be shown in sequel.

1. 9. शब्दश्लेषम् । Following Rudraṭa's classification here शब्दश्लेष is included among the शब्दालंकारस and अर्थश्लेष among the अर्थालंकारस. Earlier writers such as Bhāmaha, Udbhaṭa and Vāmana make no such distinction between these two varieties of the S'leṣa but include them both amongst the अर्थालंकारस. Rudraṭa for the first time treats of these two separately in two different chapters. Regarding the attribution of the original authorship of the S'leṣa to S'eṣa no authority exists, and the word S'eṣa is probably used since it is in accordance with the author's scheme of Anuprāsa already referred to.

11. 9-10. वास्तव, औपम्य, अतिशय and अर्थश्लेष । Here Rājasekhara begins his list of Arthā-lāṅkāras. This classification of the Arthā-lāṅkāras into the groups Vāstava etc. is found only in the Kāvya-lāṅkāra of Rudraṭa; but the early writers on Alāṅkāra preceding Rudraṭa do not seem to be aware of this system of grouping; Rudraṭa classifies them in the following verse:—

अर्थसालंकारा वास्तवमौपम्यमतिशयः श्लेषः ।
एवमेव विशेषाः अन्ये तु भवन्ति विशेषाः ॥ (K. A. 7. 9).

and deals with them in four chapters 7-10. Under the heads वास्तव, etc. Rudraṭa includes respectively 23, 21, 12 and 10 figures of speech as based upon the four definite principles, वास्तव, etc. This shows that Rājasekhara generally followed Rudraṭa in his

classification of subjects. But the attribution of these four groups of Alankaras to four authors पुल्ल, औपकायन, पत्तर and उदय must be an original contribution of Rājasekhara. It is also possible that Rājasekhara and Rudrata followed a common source for their materials which unfortunately does not exist now. In any case it can safely be asserted that Rājasekhara in the first 11 sections of the Kavyamīmāṃsā closely follows the arrangement of topics as found in the first 10 chapters of Rudrata's Kāvya-lankāra. That Rājasekhara was well acquainted with Rudrata's work, is borne out by the fact that he quoted from Rudrata's work in several places in his Kavyamīmāṃsā (Cf p 16 l 5 and p 31 l 9 of K M with Rudrata l 18 and 2 16)

1 11 उभयालंकारिकम्। Two kinds of उभयालंकार seem to have been treated in this chapter. The two Alankaras स्वर and संवृष्टि with their varieties may be called उभयालंकार, because they are known when there is a combination of two or more Alankaras belonging either to S'abda or Artha. Rudrata deals with these अलंकार in the 10th chapter of his Kāvya-lankāra after अर्थरूप. Rājasekhara also takes up this subject in the same order after अर्थरूप. Another kind of उभयालंकार which may form the subject matter of this chapter includes those Alankaras which beautify the poetry belonging to both S'abda and Artha. Alankaras such as Upama, Punvu l tavadabhasa, Samuccaya, Sahokti, S'lesa, Vyatireka, Rupaka, Virodha, etc come under this category. Cf Rudrata's, K A 4 32-34 and Udbhata's, K A S S (gos ed) pp 37-40. There is another kind consisting of 24 उभयालंकार which is dealt with by Bhojadeva in the 4th chapter of his Sarasvatī-kanthabharana. These Alankaras do not, however, form the subject matter of this chapter because Bhoja's उभयालंकार includes only Upama, Rupaka etc which are already included in the Aupamya group under the authorship of औपकायन in the previous chapter of this work.

1 11 वैनोदिकम्। Kamadeva is mentioned as the author of this chapter which deals with the Vinodas. Vatsyayana in his Kamasutra (1 4) gives a list of Vinodas for an accomplished citizen or Nagaraka who is required to indulge in these Vinodas in the company of their ladies or dancing girls. The treatises Kandar-pacudamani, etc dealing with the subject Kama also explain the nature of these Vinodas for romantic couples. They are —

शापानवविधि, उद्यानजन्तीडा, बुकुटुलावमेपयुद्धम् दूतम् यक्षरानि, चौमुखीनागर, मुवसतक
etc Bhojadeva in his Sarasvatikanthābharana gives a similar
list of Vinodas of lovers to be described by poets while dealing
with love affairs in their poetry

Cf. अष्टमीचन्द्रक इन्द्रवज्रुषा मुवसतक ।

आदोलनचतुर्थ्यैकशाः मन्त्री मदनोसव ॥ etc

Sarasvatikanthābharana 5, 93-96

These Vinodas are classified according to the different seasons
or Rtus by Saradatanaya in his Bhavaprakasana as under —

अष्टमीचन्द्रमन्त्राचोपस-तनदना सवा ।

बहुभाशोकविद्धति शा-मलीमू-म्लेहनम् ॥

एत वासतिका प्रायो विनोदा रसिकोचिता ।

उद्यानयात्रा सत्रि-ज्जीडा पुष्पापचायिदा ।

नवाप्रलादिका चूनमाधवीनवसगम ।

एते प्रायो विनोदा स्यु निदापे मुपभोगिनाम् ॥ etc pp 137-138

In the Ratnavali Sakuntala, etc we find that Vinodas such
as the Kaumudimahotsava Manmathapuja Vasantotsava, etc
are introduced and prescribed for lovers This chapter on Vinodas
is attributed by Rajas'ekhara to Kamadeva because these are
concerned with pure love

। 11 रूपकनिर्णयम् । The chapter where the different varieties
of Dramas or Rūpakas are explained, is attributed to Bharata
the author of the Nāṭyaśāstra Here the word Rūpaka stands
for Nāṭya according to the definition of Saradatanaya which is as
follows —

समादितादाभ्यापत्तिनटे वा नाट्यमुच्यते ।

रूपकं तद्भवेत्तस्य दृश्य-रात्रे रंकिदम् ॥

एषश्च तदाशेषात्कमलाशेषव-सुभे । Bhavaprakasana p 180

The fanciful identity of Natas on the stage with Rama etc is
known as Rūpaka because it is so witnessed by the audience This
Nāṭya or Rūpaka is based on eleven fundamental principles as
stated by Bharata in the 6th chapter of his work The relevant
quotation is given below —

रमा भावा लभिनसा धर्मा वृत्तिप्रवृत्तय ।

विद्धि सरास्यपाऽऽनोय गान ररथ सद्गद ॥

The whole of the *Natyasastra* of Bharata explains only these 11 principles one after another in 36 chapters.

1 12 रसाधिपतिः । The section dealing with the *Rasadhikāra* or the explanation of *Rasas* is attributed to Nandikeśvara. Nandikeśvara is reputed to be the chief follower of Mahadeva and as one of the earliest writers of *Kamasūtra* in 1000 chapters. Cf. वात्स्यायन 1 1 8 'महादेवानुचरथ नदी तद्वेक्षणोप्यायानां वृथाममस्य प्रोवाच' । This work of Nandi is said to have been summarised by many writers such as, शौटलि, श्वेतकेतु, वाग्म्य, वायान and वात्स्यायन. Here the word *Rasa* indicates only the *Sringārāsa* and not others namely, *Vira*, *Karuna*, etc, which are recognized as *Rasas* only in *Natya*. Because the *Nātyarāsa*s or the emotions produced on the audience while witnessing a drama, and explained by Bharata in the *Natyasastra*, form the subject matter of the previous *Adhikāra* रूपनिरूपणम् of the *Kavyamīmāṃsā*. The actual *Karuna*, *Vira*, *Bibhatsa*, etc cannot be called *Rasas* or enjoyments as persons having these emotions do not get any enjoyment whatsoever. But when these *Rasas* *Karūṇa* etc are enacted by skilful actors with histrionics on the stage, the corresponding emotions of the audience are roused in the form of joy and therefore may be called as *Natyarāsa*s. According to this explanation, *Sringāra* alone is the *Rasa par excellence*, and this is treated of by Nandikeśvara in this section. Regarding the authorship of Nandikeśvara, to a work dealing with *Sringāra*, the commentator on *Vatsyayana* (1 1 8) records a tradition which runs as follows — 'दिश्य वर्षसहस्रशुगला सद दुरतदुष्पमदुभनति महादेवे नात्यद्वैतारण्यतो नदी कामस्य प्रोवाच'

1 12 दोषाधिपत्यम् । The chapter in which *Doṣas* or blemishes in poetry are treated of is attributed to *Dhīṣana* or *Brhaspati*. It is quite appropriate to attribute this chapter of *Doṣa* to *Dhīṣana* not only because the intelligence of a very high order is required to find out the *Doṣas* but also because the word *धिषण* is suitable to the scheme of *Anuprasa* adopted by the author. All writers on poetics beginning from Bharata to *Mammata* excepting *Udbhata* have dealt with the *Doṣas* in poetry in their respective treatises.

*[1 13 औपनिषदिक् कुचमार of "कुचमार औपनिषदिक् (काम स. 1-1-17) Thus it appears that *Suvarnanabha* and *Kucamara* wrote both on poetics and on erotics]

1 13 औपनिषदिक् । This is a new chapter in the history of

poetics, introduced by Rajasekhara in accordance with the Kamasutra of Vatsyayana and the Arthashastra of Kautilya. Kucamara is mentioned as the original writer on this subject both by Rajasekhara and Vatsyayana. The object of this chapter must be the same as that of the औपनिषदिक chapter in the Arthashastra and the Kamasutra. Vatsyayana describes in this chapter of औपनिषदिक the ways and means to obtain the expected results of Kama through medicinal plants, Mantras and Tantric practices. This expediency is recommended by Vatsyayana for those who fail to gain the enjoyment of Kama through ordinary means. Kautilya also in his chapter of औपनिषदिक treats of similar Tantric practices to be adopted by kings in order to subdue the enemies and protect the subjects. Similarly, Rajasekhara also might have dealt with in this chapter the ways and means to obtain poetical excellence by those who fail to gain it by ordinary methods. The underlying motive which led the author to introduce this chapter in the Kavyamimamsa, will become apparent if a reference is made to the statements of Rajasekhara on p 11 l 10, and p 13 ll 13-15. There it is said that a disciple who is devoid of poetical skill either by birth or by training, is called दुर्बुद्धि. In order that he may obtain poetical excellence the ways and means for attaining it, are treated of in the chapter of औपनिषदिक. In the other place (p 12 l 22) it is said that उपनिषच्छक्ति means मन्त्रतन्त्राद्युपदेशप्रभवा शक्ति.

*[ll 14-16 of 'एव बहुभिराचार्यैः तच्छास्त्रं सण्डशः प्रणीतमुत्तमकल्पमभूत् ।
'हन सङ्क्षिप्य सर्वमर्थमल्पेन प्र येन कामसूत्रमिदं प्रणीतम् ॥ (काम सू. 1 l 18 and 19)]

l 15 प्रयोजका(ना)हवती । Here the original reading as found in the MSS does not seem to be quite appropriate because प्रयोजक is not an अङ्ग. The suggestion as प्रयोजनाहवती seems to be more suitable because प्रयोजन is considered as an important अङ्ग for the श्रेयस्प्रयुक्ति. That is to say there must be some necessity for composing a work, and this becomes an important factor for the composition of that work. If there is no need for such a work, neither the poet should waste his energy in its composition nor the readers could be interested in a work of that kind. Here in preparing his Kavyamimamsa Rajasekhara states the necessity for composing the work by the words प्रकीर्णवाद and उच्चाच्छेदे. In this respect the author entirely follows Vatsyayana and Kautilya both in arrangement as also in ideas. Cf Vatsyayana —
सप्तसहासाराद्यं साधारणमधिकरणं प्रोवाच । सुवर्णनाभं साम्प्रयोगिकम् । षोडशसुखं कथा

सामप्रयुक्तम् । गोनदीयो भार्याधिकारिकम् । गोलिकापुत्र पारदारिकम् । पुत्रुमार औपनिषदि
कम् । एव बहुभिराचार्यस्वच्छास्त्रेण सप्तदश प्रणीतमुसाम्नकल्पमभूत् । + + + संक्षिप्य
सर्वमर्थमल्पेन स येन कामसूत्रसिद्धि प्रणीतम् (काम सू 1-1-18-19) Also cf. वृथिव्या
काम पात्रो च यावत्स्यार्थशास्त्राणि पूर्वाचार्यै प्रस्थापितानि प्रायशस्तानि संद्वलैकमिदमर्थशास्त्र
कृतम् । तस्याय प्रकरणाधिकरणसमुद्देश (Arthasāstra 1 1)

1 15 अष्टादशाधिकरणी । This is a compound word by Dviguṣamasa
अष्टादशानामधिकरणानां समाहार ।

*[1 16 तस्या अय प्रकरणाधिकरणसमुद्देश । cf 'तस्याय प्रकरणाधिकरणसमुद्देश'
(काम सू 1-1-19) and अर्थशास्त्र (1-1) शास्त्रसमूह cf (काम सू 1-1-20)
also the शास्त्रसमूह in Amara's कविकल्पलता Though the work contains
18 chapters, only 15 headings are here enumerated]

1 16 प्रकरणाधिकरणसमुद्देश । Prakaranas are the sub-divisions of each
Adhikarana and they deal with the different topics coming under the
main subject of an Adhikarana It is to be understood by this remark
that Prakaranas of eighteen Adhikaranas in the Kavyamimamsa
are enumerated here But contrary to this statement and to
the method adopted in the Kama and the Arthasāstras we
find here enumerated only 15 subjects Sastrasangraha, etc, of
the first Adhikarana Kavirahasya but not the Prakaranas of
other 17 Adhikaranas of the Kavyamimamsa But it is to
be noted here that these 15 subjects cover all the 18 chapters
of the first Adhikarana This difference in number between
the chapters and the subjects of the first Adhikarana requires
an explanation It appears that in some places one subject
is treated of in more than one chapter and at others one chapter
deals with more than one subject In this respect Rajaśekhara
differs from the method of the Kama and the Arthasāstras
while enumerating the Prakaranadhikaranas In the enumeration
of these 15 subjects also he does not follow the exact order
substituted by him in the first Adhikarana For example नृपत्याधिकार,
कविविशेष and वादप्रकार should go after पदवाक्यविवेक, and भुवनकोश after
देशविभाग according to the order of the text This deviation of
sequence in the enumeration may be explained by the fact that
probably Rajaśekhara did not anticipate this change when he was
engaged in composing the first chapter of this Adhikarana
It may also be possible that Vatsyayana and Kautilya did not
commit this mistake because probably they wrote their प्रकरणाधि
करणसमुद्देश after the completion of their works

Page. 2.

1. 4. भुवनकोशः । A short description of the Bhuvanakośa is found in the 17th chapter of this work where a geographical division of countries is given. Rājasekhara states on p. 98. l. 9. that for full information regarding the geography of the world the reader should refer to another work of his, entitled, the Bhuvanakośa. It is, however, doubtful as to whether this Bhuvanakośa is entirely a different work of Rājasekhara or whether it represents the subject matter of the 19th chapter of the present work which is lost. It is, however, highly improbable that this should represent an independent work composed by him. (For further information see introduction).

1. 4. इत्यादि । In the corresponding chapters of the Kāmasūtra of Vātsyāyana and the Arthasūtra of Kautilya, all Adhikaraṇas of the complete work are enumerated along with their subdivisions. Rājasekhara who generally follows them ought to have mentioned in this chapter, all the eighteen Adhikaraṇas of the Kāvyaśāstra with their Prakaraṇas. But all MSS. of this work now available omit the other Adhikaraṇas, and this omission is evident by the word इत्यादि. It cannot also be definitely stated that the author himself did not care to mention them here as he was not sure of composing the next 17 Adhikaraṇas because such statements as औपदिपदिके वक्ष्यामः, रीतवस्तु पुरस्तात्, अलङ्कारव्याख्यानन्तु पुरस्तात् etc. in different places of this work clearly show that Rājasekhara had a mind to complete this work and that he had already planned it in eighteen Adhikaraṇas. It is likely therefore that the scribes who wanted to preserve only the first Adhikaraṇa of Kavirahasya out of the bulky volume containing the whole, did not mention the other Adhikaraṇas and Prakaraṇas of the work but only referred to the omitted portion by the word इत्यादि.

* [P. 2. l. 5. व्याख्याभाष्यम्=व्याख्याभाष्यं भाष्यं or व्याख्या and भाष्यम्. separately].

1. 5. इति सूत्राणि । This remark shows that Rājasekhara writes his work in the same Sūtrabhāṣya style as adopted by Vātsyāyana and Kautilya.

* [Read lines 5-8 as—इति सूत्राण्यपेक्षेयां व्याख्याभाष्यं भविष्यति ।
समासव्यासविन्यासः सैप शिष्यहिताय न. ॥
विश्रोताहरणैर्गुणैः प्रत्येन तु लघोयसी ।
इयं नः वाच्यनीमांसा वाच्यव्युत्पत्तिवारणम् ॥

Cf. संक्षेपमिममुक्तत्वाऽस्य विस्तरोऽतः प्रवक्ष्यते ।

इष्टं हि विदुषां लोके समासव्यासभाषणम् ॥ (काम. सू. 1-87)].

1. 6. सैष । In ordinary prose writing स एषः is the correct form. In poetry alone this usage is allowed by Pāṇini (6-1-134) in accordance with the usages सैष दाशरथी रामः etc.

1. 9. भीमांसा यत्र वाग्लवः । This is the reading found in all MSS. of the work and this may be construed as follows:—इयं सा काव्यभीमांसाख्या भीमांसा=विचारः । यत्र=यस्मिन्विचारे । वाग्लवः=मदीयो वाग्लवः एतद्भव-ह्यः ॥ Some scholars, however, suggest here an alternative reading as भीमांसो यत्र वाग्लवः, and this may be construed as: यत्र वाग्लवः= 'poetical compositions' भीमांसः ।

* [1. 11. यायावरीय = यायावरकुलोत्पन्नः ।]

1. 12. कविभ्यः । This word indicates that all poets are Adhikāris or competent to study this science.

Adhyāya II.

1. 15. शास्त्रनिर्देशः । In the first chapter Rājasekhara gives a list of subjects to be dealt with in his work and, therefore, he names it as S'āstrasaṅgraha. The second chapter he calls as S'āstranirdeśa because he states here the names of different S'āstras which should first be studied by a poet before beginning to compose anything. Both Kautilya and Vātsyāyana have also given similar instructions in the corresponding chapters of their works.

1. 16. वाङ्मयम्=literature. Literature is of two kinds: S'āstras and Kāvya. As the nature of the Kāvya is to be discussed in this work from the 3rd chapter onwards, here only the nature and divisions of the S'āstras are treated.

1. 17. पूर्वम् । Why should the study of the S'āstras be necessary for poets before composing any poem? The answer to this question has been given thus. None can see in darkness without the aid of a lamp, even so, no poet can attempt at writing poems without having efficiency in the S'āstras. Also the Kāvya follow the S'āstras in every way (see. p. 4. l. 4-5); therefore, no Kāvya can be composed without having a good knowledge of the S'āstras.

* [11. 18-22. *Cf.* Sāyana's preface to the R̥gveda-Bhāṣya, Jaimini Sūtra II. 1. 30. etc. and Vīramitrodaya Paribhāṣāprakāśa]

ll. 18-22. अपौरुषेयम् । A S'āstra is considered Apauruṣeya when it cannot be attributed to any author by tradition, and Pauruṣeya when it can be traditionally attributed to a particular author. This kind of Apauruṣeyabhāva has been predicated with reference to the Vedas by the authors of the Pūrvamīmāṃsā but the Naiyāyikas do not consider the Vedas to be Apauruṣeya. The authorship of the Vedas is attributed by them to Īśvara who represents a Puruṣa.

सा च etc. Though there are several definitions of the Vedas, the one given here as मन्त्रब्राह्मणे—seems to be the earliest. Āpastamba, one of the early Sūtrakāras of the Yajurveda gave the same definition in a somewhat different wording, as 'मन्त्रब्राह्मणयोर्वेदानामधेयम् । (Āpas. s'rau. sūtra. 24. 1-31).

विरृत etc. This is a definition of Mantra. The chief function of the Mantra is to remind the performers of the different ceremonies to be performed. विरृतं शपितं कियत्तत्रं कियत्प्रयोगः वैश्वे ।

There are three kinds of Mantras used in Vedic rites, namely, स्मारेक, क्रियमाणानुवादि and अजुमन्त्रमन्त्र, and these Mantras remind the priests of the rites to be performed, already performed and of those things that are connected with ceremonies they are performing. Mīmāṃsakas, therefore, define Mantras as प्रयोगसमवेतार्थस्मारेका मन्त्रा । Jaimini, however, in one of his Sūtras defines the Mantra as तयोदकेषु मन्त्रास्तथा (II-1-32), meaning that those portions of the Vedas only are called Mantras which are traditionally known by that name. Āpastamba's definition of Mantra is ब्राह्मणादन्ये मन्त्राः । Ibid 24-1-34).

मन्त्राणां etc. The Brāhmana portion of the Vedas chiefly shows the connection of the Mantras with different rites according to the injunction of the Vedas, and each such injunction is always accompanied by some explanation either for praising or denouncing the particular ceremony. These explanations are called Arthavādas. Āpastamba defines the Brāhmana portion of the Vedas as कर्मचोदना ब्राह्मणानि. Ibid 24-1-32

स्तुतिनिन्दाभ्याश्चान्न is the function of the Arthavādas. For the definition and classification of the Arthavāda cf. ब्राह्मणस्योऽर्थवादः । निन्दा प्रशंसा परहृदि. पुराचरण्यथ । Ibid 24-1-33.

प्रथी । This order of the three Vedas is found generally, in early Vedic works. Cf. Āpastambas'rautasūtra 24-1-1. But

the order differs in the Arthashastra of Kautilya where the Samaveda is mentioned first as सामर्ग्यजुर्वेदाद्यत्रयी (1-3-1)

अथर्वणवेद is mentioned along with the इतिहासवेद by Kautilya while the present author takes इतिहास amongst the उपवेदs and अथर्वण as the fourth Veda

अर्थव्यवस्थित etc The versified portions of the Vedas are called Rks where each Pada or one-fourth part is required to convey a definite sense In this respect Rajasekhara follows the definition of Jaimini of तेषामृग्यनार्थवशेन पादव्यवस्थाः II-1-35.

ता संगीतयः Sama is represented by Rajasekhara to be the same as the Rks sung in different tones But Jaimini defines Sama in his Sutra 'गीतियु सामाख्या' (II-1-36) as nothing but the Giti or song According to him not Rks but Gitis only can be called Samas Yajus is defined by both Rajasekhara and Jaimini in the same manner According to them Yajus is a portion of the Vedas having no metre or Giti. Jaimini defines Yajus as शपे यजुः शब्द (II-1-37)

1 23 त इमे etc The words, ऋच यज्ञि etc refer to the Mantras and not the Brahmana portion of each Veda according to the definitions cited above Here, however, the same words are used with reference to the whole Veda including both the Mantra and Brahmana portions, on the strength of लक्षणावृत्ति ।

* [1 24 साववाणक cf "तस्मात्सजापर वेद पञ्चम सार्ववर्णिकम्" । नाट्यशास्त्र (1-12)]

1 24 उपवेदाः । गाथव means here the science of music These four Upavedas are attached to the four different Vedas as they represent the additional requirements of the four Vedas

1 25 द्रौहिणि । Music is included by Rajasekhara amongst the Upavedas He states however, on the authority of Drauhini that the science of music which is both a Upaveda and a part of the Samaveda, and which is accessible to all castes alike should be called the fifth Veda Nothing whatever is known of this Drauhini He is named after Druhina or Brahman which shows that he is the son of Brahman His views are quoted by Rajasekhara once again on page 42 with reference to the division of the

themes of poetry or काव्यायं. It can only be said here that he must have been the author of some treatises on Music and Dramaturgy, as a quotation under his name is also found in the Bhāvaprakāśana p. 239. 1 which relates to the subject of Dramaturgy.

Page. 3.

~ [1. 1. अलङ्कितेऽङ्गवन्ते ज्ञायन्तेऽर्थाभिरित्यङ्गानि उपकारकानि. Rhetorics also helps in correctly interpreting the Vedic texts; so it is called the seventh Āṅga.]

1. 1. सप्तममङ्गम् । cf.

यत् क्षेत्रं त्रिदिवाय बले निगमस्याङ्गं च यत्सप्तमं
स्फुरिष्ठं च यदैशवादि रसाच्चतुष्टयं यदात्मयम् ।
तद्यस्मिन् मधुर प्रसादि रसवत् कान्तं च काव्यामृतं
सोयं सुभ्रु पुरो विद्मर्भविषयः सारस्वतीजन्मभूः ॥

Bālarāmāyaṇa, 10. 74.

Here the whole theme of poetry and not Alaṅkāra alone is stated by Rājasekhara as the 7th Āṅga for the Vedas.

~ [1. 3. द्वा सुपर्णा (श्वेताश्वतर 4-6).]

1. 3. द्वा सुपर्णा. etc. (सुष्टक. 3. 1. 1.). Śāṅkarācārya's commentary on this Mantra runs as follows:—द्वा=द्वौ । विज्ञानपरमात्मानौ सुपर्णा=सुपर्णा शोभनपत्रनौ शोभनगमनौ सुपर्णा पक्षिसामान्याद्वा सुपर्णा । सयुजा=सयुजा सवेदा संयुजा । सखाया=सखाया समानाख्यानां समानाभिव्यक्तिकारिणां । एषं भूतो सन्तो समानं वृक्षं=वृक्षमित्येच्छेदधानान्यादृशं शरीरे परिप्लवजाते परिप्लवजन्तौ । तयोर्गन्धः=अविद्याकामवासनाधरद्विज्ञोपाधिः विज्ञानाद्यापिप्लवं=रूपफलं । म्वादु=अनेकचित्रवेदान्तरूपम् । अस्त्युपभृद्देऽविवेकतः । अन्धमन्योऽभिवाकशीति । नित्यद्वयुदमुक्त्यन्वभावः परमेश्वरः सधेमपि परममार्ते इति । (श्वेताश्वतर. 4-6).

Here two figures of speech are combined and these are the Rūpaka and the Vyatireka. The human body is the repository of two souls, Jīva and Īśvara; they exist in the body simultaneously. This idea has been metaphorically expressed in this Mantra by means of such things as trees, birds etc. In the second half Vyatireka may be explained in the following manner: though the two Ātmans are quite similar, one sustains itself by means of sweet fruits of the tree and the other shines even without taking anything. By this the superiority of Īśvara is clearly brought out. In this way the knowledge of Alaṅkāra helps in correctly interpreting the Vedic texts.

* [1. 9. शब्दानामन्वाख्यानम् ।

cf. प्रकृतिप्रत्ययोपाधिनिपातादिविभागसः ।
पदान्वाख्यानकरणं शास्त्रं व्याकरणं विदुः ॥ (अभिधानचिन्तामणिटीका) ।]

1. 11. पुरस्तात् । In the first chapter, Rājasekhara has already intimated that the Alaṅkāras will be treated of in nine Adhikāraṇas (4-12) of the Kāvya-mīmāṃsā. This word पुरस्तात् now indicates that Rājasekhara had already planned the further Adhikāraṇas of this work.

1. 15. This śloka is more commonly read as:—

सर्वथ प्रतिस्वर्थ वंशो मन्वन्तराणि च ।
वशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥

1. 17. Rājasekhara's view regarding Itihāsa has already been mentioned; he includes it among the Upavedas. (p. 2. l. 23.). Itihāsa is of two kinds: परकिया and पुराकत्य । All MSS. read here as परिकिया but the correct reading seems to be परकिया. The Arthavādas of four classes: निन्द, प्रशंसा, परकृति and पुराकत्य, are known as parts of the Vedic injunctions, विधि or निषेध । The last two divisions of the Arthavāda are considered as Itihāsa. For the four divisions including परकृति and पुराकत्य, see the Āpastambas'rauta-sūtra, 24-1-33, Gautama's Nyāyasūtra 2-1-64, S'ābarabhāṣya on II-1-33, Vāyupurāṇa 59, 136-137, and Jaimini 6-7-26.

1. 20. These two classes of Itihāsa can be distinguished by their names alone as they forcibly bring out the characteristics of each. Rājasekhara seems to have defined the two classes in accordance with the Vedic illustrations of the two kinds of Arthavāda. These are:—इति ह स्माह बद्धुर्वादिभिर्मोक्षान्मे पचत न वा एतेषां हविर्गृह्णन्ति for परकृति, and उन्मुनेर्ह स पूर्वं रामाजग्मुस्तद् अयुरा रशानि निर्जग्मुः for पुराकत्य ।

1. 22. सहस्रेण । This word should not be taken as literally true because the Brahmamīmāṃsā does not consist of a thousand Nyāyas; the word may, however, refer to the Dharmamīmāṃsā where a thousand Nyāyas are treated of.

1. 24. The fourteen Vidyāsthānas are enumerated by Yājñalkya in his Smṛti (1-3) in the following verse:

पुराणन्यायमामांशाधर्मशास्त्राहमिधिताः ।
वेदाः स्थाणानि विद्यानां धर्मस्य च चतुर्दश ॥

l. 26. भूयुवः सः । विद्या or knowledge acquired through these fourteen sources pertain to all things existing in the three worlds, earth, sky and heaven.

l. 27. In this verse Rājasekhara expresses his inability to supply a complete list of works and subjects included in each Vidyāsthāna as it will be too long and will occupy much space.

Page. 4.

* [ll. 6-13. Cf. अथंशास्त्र 1-2. and for ll. 22-24 Cf. Ibid 1-4.]

l. 3. After stating the traditional division of the S'āstras, the author expresses here the opinion that Kāvya which is the second main division of literature should be classed as another Vidyāsthāna as it follows the other Vidyāsthānas in many respects and that its position should be the 15th in the list of the Vidyāsthānas.

l. 4. गद्यपद्यमन्त्रान् etc. These are the three reasons to show how poetry follows in the foot-steps of the S'āstras. The reading तदि वाचानि etc. in C Ms. is preferred to that of A and B, as the same idea finds an expression earlier on page 2. l. 17.

l. 6. All the eighteen sources of Vidyā or knowledge are said to be absolutely necessary for every person in his daily observance of Dharma, Artha, Kāma and Mokṣa which together constitute the Lokayātrā or worldly existence.

ll. 14-15. Here the method of treatment of Vidyās is generally in keeping with the Arthaśāstra of Kautilya. According to the definition of Vidyā: सामिधर्म्यां बहिर्यातदियानां विद्यात्वम्, it is clear that only those sciences are considered here as Vidyās through which Dharma and Artha can be gained. On the strength of this definition of Vidyā, Sāhitya also is included as the fifth Vidyā,

ll. 16-21. Kautilya defines साम्नीसिद्धी thus: बहवस्ते शैनासां (प्रवीरसांश्चरणीतीनां) हेतुभिरन्वीसमाया आन्वीसिद्धी, and includes the three philosophical systems सांख्य, योग and ज्योतिषत under the main head of साम्नीसिद्धी. But Vātsyāyana, in his commentary on the Nyāyasūtra of Gautama, defines it as प्रलयागमाभ्यामीशिनसाम्नीसिद्धी-मन्वीसा । तथा प्रवनेत इत्यान्वीसिद्धी न्यायविद्या न्यायनानाम् । (1-1-1). Thus the four systems of philosophy are considered as साम्नीसिद्धी Rājasekhara augments the number of the साम्नीसिद्धी by adding

two more systems of philosophy and by distributing them into two groups पूर्वपक्ष and उत्तरपक्ष. The philosophy of the Jains, Buddhists and Carvakas is included in the former while that of the Sankhya, Nyaya and Vaishesika is taken up in the latter. These six schools are called by the single name of Tarka. Gautama defines Tarka in his Nyayasutra as अविज्ञाततरवेऽर्थे कारणोपपत्तितत्त्वज्ञानार्थमूहलकं । (1-1-40) As these six schools of philosophy try to discover the real nature of the universe, soul, body and other connected objects, they are collectively known as Tarka. This Tarka is based on three varieties of arguments in order to decide the truth or otherwise of a statement. These arguments are commonly known as Katha which consists of three members वाद उत्तर and वितण्डा । (see Vatsyayanabhasya on Gautama (1 2 1-3) for the definitions of Vada, etc.)

1 25 Here the author while generally defining the Sāstras shows also the correct method of their composition. In the course of his definition, he mentions that the Sūtras were originally composed in the form of Sūtras commentaries and explanations then followed and the Sāstras expanded just as the rivers expand in the course of their progress.

Page. 5.

1 1 सूत्रशब्दः । The root sūtra means वेष्टन or that which encircles. A Sūtra, indeed, encircles or includes many things within a short space. Similarly, Sastric Sūtras also are concise technical sentences which express the maximum idea in the minimum of space.

1 2 The well known and the most popular definition of Sūtra is given in this verse Cf Vāyupurāna 59, 142. There is another definition which also deserves to be cited in this connection —

लघूनि सूचितायानि स्वपरात्परदानि च ।
सर्वतः सारभूतानि सूत्राण्यद्गुह्यमनीषिणः ॥

1 3 श्लोभम् । The word श्लोभ signifies a letter or a group of letters which serves no purpose in making out the sense of a sentence and is, therefore, considered redundant. Such words are very common in the Samaveda. The letters हुं पद्, etc are examples of श्लोभ. In Sūtras all redundant letters should be eschewed.

1 4 Vṛtti is the first concise commentary on the Sūtras. In all Darśanas, or sciences, for instance, the Vṛttis generally precede the more comprehensive Bhasyas.

1 5 In the Bhasyas, the authors spontaneously raise points of objection in the succeeding portions which seem to militate against the views expressed in the preceding portions of their own text. This is what is known as आश्लेष भाषणाद्भाषणम् ।

ममीक्ष । This word seems to have been used here in the sense of परीक्षा. Generally there are three divisions in the Bhasyas: i. e. उद्देश लक्षण and परीक्षा. The Nyāyasūtra and its Bhasya deal with the परीक्षा portion in a more comprehensive manner than the other philosophical works.

1 6 A concise commentary on Sūtras or Bhasyas is called a टीका. The टीका of Kumārabhāṭṭa may be cited as an instance where the commentator only touches the very important points of the Sūtra and the Bhasya of the Mīmāṃsāśāstra. Brevity of this टीका will be apparent when it is compared with the other works of his, which are designated by him as the Varttikas, on the Sābara bhasya.

1 9 After describing the different divisions of the Śāstras, the author here relates the function of a poet who endeavours to compose verses on Śāstric subjects. The Śloka-varttika of Kumāra, the Saṅgraha of Vyādi and the Valyapadiya of Bhartrhari may be taken as illustrative of the qualities of a Śāstrakavi. For further information regarding the Śāstrakavi and his abilities when compared to those of a Kavyakavi see p. 17 ll. 5-17 of this work.

1 11 The treatises dealt with above follow the methods of the original Sūtra works and commentaries thereon. But the Prakāraṇa works which appear to be independent treatises introduce only the chief subjects of a Śāstra in order to make the student better fitted for prosecuting higher studies in that Śāstra.

1 13 Śahitya which is the fifth Vidyā in the Rājasēkhara's scheme of enumeration is defined in this sentence. For the explanation of the phrase यथावत् सद्व्यवहार see Bhoja's definition of

Sahitya in his *S'ringaraprakāśa* (VII) where it is explained in the following words —

तत्राभिधाविवक्षता पर्यप्रविभागव्यपेक्षासामर्थ्यान्वयैकार्थीभावदोषहानयुगोपादानालङ्कारयोगर-
सवियोगरूपा शब्दाद्ययोऽदश सवन्धा साहित्यमित्युच्यते ॥

Following this statement of Bhoja, *S'aradatanaya* in his *Bhavaprakāśana* (p 145 ll 6-12) defines Sahitya and gives several illustrations. The twelve varieties of relation between the *S'abda* and its *Artha* as described in the above quotation from Bhoja are probably indicated by *Rajaśekhara* in the phrase, यथावसद्भावेन विद्या. It may also be remembered here that *Kalidasa* makes a mention of this Sahitya of *S'abda* and *Artha* in the beginning of his *Raghuvamśa*

* [1 14 For the 64 kalas see कामसूत्र 1-3-16]

1 14 64 *Upavidyas* are enumerated by *Vatsyayana* in his *Kamasutra* 1-3-16. Another set of 64 *Angas* of the *Pancakalas* also is mentioned in the above work to complete the सात्रयोगिकप्रधिकरण of the *Kamasūtra*. *Vatsyayana* himself calls these *Upavidyās* by the common name of *Kalā* in his *Kamasutra* (2-2-3)

आजीव-livelihood. These *Kalas* are introduced as a matter of necessity in the best *Kavyas*, and, therefore it is necessary that poets should be well conversant with these subjects.

1 15 The last *Adhikarana* of the *Kavyamīmāṃsā* is called शौचनिषिद्धि where directions are given for obtaining poetical excellence through magical practices, such as the practice of *Mantras* and *Tantric* rites. This statement also indicates that *Rajaśekhara* wanted to complete the present work in eighteen *Adhikaranas*.

Adhyāya III

1 20 काव्यपुररोत्पत्तिः । In this chapter the author traces the origin of metrical composition, gives an account of its subsequent developments in a chronological order, and makes an endeavour to connect them with the customs and manners prevalent in the different parts of India. And in doing so, he travels beyond the range of history to mythology and traces the origin of poetry from an imaginary *Kavyapurusa* who is supposed to be the embodiment of the whole classical literature.

He is the son of Sarasvatī, the goddess of learning, and is brought up in the hermitage of Kavi. The author describes his marriage with Aumeyī the embodiment of Sāhityavidyā or the science of poetry. This Kāvya-puruṣa is described in the first chapter as the earliest teacher of the Kāvya-mīmāṃsā and as a divine being from whom poetry took its origin.

1. 23. पुः । Kāvya-puruṣa was the preceptor of Dhiṣaṇa or Bṛhaspati because he received instructions on the Kāvya-mīmāṃsā from Sārasvateya, and composed a chapter on it dealing with the Doṣas (see p. 1. l. 12.)

वृहतां पतिः । The word Bṛhaspati is formed according to the rule of Pāṇini (6-1-157) and thus it denotes a divine being.

1. 24. पुत्रीयन्ती=being desirous of a son.

शुपारगिरी=mountain of snow i. e. the Himālayas.

Page. 6.

1. 1. To complete the quotation 'पुत्रं ते सृजामि' the word इति is to be added at the end. But as in many places Rājasekhara overlooks this dictum, इति has been added in the present edition wherever found necessary.

1. 2. छन्दस्वर्ती वाचम्=metrical composition. In the mythological story related by Rājasekhara, the reason why Sarasvatī was desirous of obtaining a son is not clearly explained. Moreover, Brahmā is here mentioned as the creator of Sārasvateya. But the story of the birth of Sārasvateya as recorded in such earlier works as the Vāyupurāṇa, Mahābhārata and Harṣacarita differs in some important points from the story recorded in the present work by Rājasekhara. Bāṇa in his Harṣacarita gives adequate reasons why Sarasvatī came down to earth, married Dadhica, the son of Cyavana, and gave birth to Sārasvateya. These reasons are not found in any of the Purāṇas. In the Vāyupurāṇa also, only the story of the marriage of Sarasvatī with Dadhica, son of Cyavana, and of the birth of Sārasvata who became a master of all sciences through her blessings, is recorded, mostly on the model of Bāṇa (see Vāyu-Adh. 65). The fact that in this respect Vāyupurāṇa was followed by Bāṇa is clearly apparent not only because that a number of

quotations from that Purāna is to be found in the Harsacārīta, but also because the name of that Purāna is definitely mentioned by Bāna as पद्ममन्त्रोक्तपुराण in the 3rd chapter.

The case of the Mahābhārata is altogether different. Here various stories are recorded concerning the birth of Sārasvateya, the son of Sarasvatī. All these authorities, however, are unanimous in holding that he was vastly learned in the Vedas and that he transmitted his knowledge to others. (see S'āntiparvan, Adh. 359 and S'alyaparvan Adh. 52. of the Mahābhārata). It is said in the S'āntiparvan of the Mahābhārata that God created a Sārasvata through Sarasvatī and asked him to learn the Vedas himself and transmit his learning to others. This Sārasvata was also known by the names of Vyāsa and Apāntaratamas, and he in accordance with the above instruction, spread the knowledge of the Vedas in the world.

A similar story is also found in the S'alyaparvan where it is said that the creative energy of the sage Dadhīci was transmitted to the river Sarasvatī when he was overpowered by passion on seeing Alambusā a divine dancing girl. As a result, the river Sarasvatī, obtained a son and he was carried by her to Dadhīci, his father. This Sārasvateya taught the Vedas to the sages when they forgot them owing to a severe famine which lasted for 12 years. Aśvaghosa, in the first century A. D. also records the same story regarding Sārasvateya in his Buddhacarīta (1-47.)

1. 3. यदेतत् etc. In the first half of this verso a clear exposition of the S'abdabrahmavāda as developed by Bharṭṛhari in his Vākyapadīya, has been made. According to this school of philosophy, the S'abdabrahma or Nāda, which came out from God when he desired to create the world, is the cause of the universe which is enveloped in Vivarta or the illusory form of existence. When this illusion is removed by means of Vidyā or true knowledge there remains only the Nāda or S'abdabrahma. This Nāda is also called Parāvāk. From this Parāvāk, Paśyantī, Madhyamā and Vaikharī, the three other kinds of speech, are produced. Here Madhyamāvāk has the property of Sphoṭa which reveals the knowledge of Artha from

the S'abda. The things that are known or meant by the words have also no separate existence from the words, though they appear to exist separately. In support of this theory, the following verses appear in Bhartṛhari's Vākyapadiya:—

अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम् ।
 विवर्ततेऽयंभावेन प्रक्रिया जगतो यतः ॥
 यो वाऽर्थो बुद्धिविषयोऽवाह्यवस्तुनिबन्धनः ।
 स वाच्यं वस्तिवति ज्ञातः शब्दार्थः सम्यगिष्यते ॥
 शब्दोपहितरूपांश्च बुद्धेर्विषयतां गतान् ।
 प्रत्यक्षमिव वंसादीन् साधनत्वेन मन्यते ॥
 न सोऽस्ति प्रत्ययो लोके यः शब्दानुगमादृते ।
 अनुबुद्धमिव ज्ञानं सर्वं शब्देन भासते ॥
 अत्यन्तासत्यपि त्वर्थे ज्ञानं शब्दः करोति हि । etc.

For further information regarding the S'abdabrahma and Vivartavāda a reference may be made to the *Laghumañjūṣā* of Nūgeśabhaṭṭa.

विवर्तते : Vivarta is the illusory existence of a thing; for example, as the illusory existence of a serpent in the rope when it is mistaken for a snake.

1. 4. अस्मि : This is an indeclinable particle meaning 'I'-or अहम्.

1. 9. स्वपुण्ड्रम् ; etc. So long Vālmiki was considered to be the first to write in the classical śloka metre, and the first composition attributed to him is the verse: सा निषद, etc. (See Rāmāyaṇa. 1-2.) According to Rājasēkhara, however, this verse of Vālmiki is much later than the compositions of Kāvya-puruṣa and Uśanaś who were the two earliest inventors of the śloka metre.

1. 12. रस आत्मा । Rasa is the soul of the Kāvya. There are several standards of literary criticism in the history of Sanskrit poetics, and amongst them the theory of Rasa as the soul of poetry may be considered to be the pre-eminent. This theory was first conceived and developed by Bharata in his Nāṭyaśāstra for the purpose of dramatic composition. The importance of Rasa, however, was not fully recognized by later critics such as Bhāmaha, Daṇḍin, and Vāmana as a standard of literary criticism with reference to compositions other than the drama. But the later critics advocated different theories of Alaukika, Guṇa,

Riti, Dhvani, Vakrokti, Anumiti and Aucitya, and were of opinion that these principles were the essential factors in the best form of poetical composition other than the drama. During this period, the theory of Rasa underwent many changes and modifications in the hands of those who belonged to the other schools of literary criticism. In the middle of the 9th century Ānandavardhana revived the theory of Rasa and held that Rasa Dhvani is the chief principle in all poetical compositions including the drama. This theory of Dhvani though well established by Ānanda did not meet with general approval amongst a large number of critics during the period from 850 to 950 A. D. as they were content with the original Rasa school of thought started by Bharata and applied the same principle to both classes of the literature. Prominent among them were Rudraṭa, Bhaṭṭanāyaka, Dhanāñjaya, and Dhanika. Rājasekhara flourished during this period (cir 900 A. D.) and he was led to adopt the trend of literary criticism as was prevalent in his days. Thus, he held that the Rasa and not Dhvani is the soul of the Kāvya-puruṣa. Again, at the end of the 10th century A. D. the theory of Rasadhvani was revived once more by the great Kashmirian scholar Abhinavagupta following in the foot-steps of Ānandavardhana. Rājasekhara did not even mention Dhvani as a part of the Kāvya-puruṣa or as the subject-matter of any of his eighteen chapters because in his time even the existence of Dhvani in poetry was not recognised by critics. For further information regarding the history of the Rasa school see the introduction to the Bhāvaprakāśana (G.O.S. No. 45).

* [l. 15 सुखादि शृङ्गा त्रयो भव्य पादुः द्वे सुविं सप्त इत्यालो भव्य ।

त्रिधा बद्धो बृषभो रोषीति मुहो देवो मर्त्या भविवेश ॥

(ऋग्वेद 3-8-10-3).

For the different interpretations of this *śloka* see Śāyana's Bhāṣya, Yāska's Nirukta 13-18 and Patañjali's Mahābhāṣya परस्मात्.

Both the MSS. of the Kāvya-mīmāṃsā read शृङ्गात्रयो and मर्त्या-
निवेश. cf. सप्त खराः, श्रीनि स्थानानि, चत्वारो वर्णाः, द्विविधा वाकुः, पञ्चशृङ्गाः, पञ्चानि इति ।
भरतनाट्यशास्त्र chapt. 17]

l. 20. उदाना परिहृते etc. The fact that Sārasvatēya Kāvya-pu-
ruṣa was brought up by Uśanas or Kavi, as mentioned by

Rajasekhara, not only shows that no rule of grammar (Panini 4-1-151), is violated in the derivation of the word Kavyapurusa (the son of Kavi) but also proves the propriety of using the famous name of Sukra as Kavi (see नामलिङ्गानुशासन 1-3-25)

*[11 23-24 या दुग्धापि न दुग्धेव found in some MSS of दमयन्तीवम् of त्रिविक्रम १९ महलश्लोक]

1 25 तत्पूर्वकम्—after repeating this verse composed by Uśanas

तत् प्रसूति । After this event Uśanas is called Kavi because of his paternal affection towards the young Kavyapurusa and also because he himself composed a verse या दुग्धापि न दुग्धेव etc

1 26. तदुपचारत् । Due to the secondary capacity of the words (लक्षणा) Poets are called Kavīs because they are also engaged in the composition of verses as Uśanas or Kavi did in olden days

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1 1 कवृ कर्ष । Paniniyas take the word कर्ष here to represent colour and derive words such as कर्षुर कर्षी etc from this root कर्ष The word Kavi is generally derived by them from the root कृद् शब्दे इकार being added in accordance with the Unadi rule अच इ (4-138) Ujjvaladatta in his Unadisutrarvrtti derives the word Kavi from the roots कृ कर्षे or कृ शब्दे (see 4-138) But the Dhatupatha of Panini reads two roots कृद् and कृ and states शब्द only as their meaning Rajasekhara however, seems to derive the word Kavi from the root कर्ष कर्षे which is not possible according to the Unadi rule अच इ and seems to take the word कर्षे to mean कर्षण or description Following the derivation of Ujjvaladatta on 4-138 of Unadisutra, the reading कृद् कर्षे may be changed here as कृद् कर्षे

1 2 भक्त्या । भक्ति is the secondary capacity of the word called the लक्षणा or गौणी The word Kavya signifies poetry through the primary capacity known as शक्ति and Sarasvateya through the secondary capacity (लक्षणा) as he is the personification of poetry

1 4 दास्वीकि । Valmiki also is brought here by Rajasekhara to play his role because the epithet of Kavi applies to both Sukra and Valmiki (कविर्दास्वीकिप्रकरो ऋषिर्नि) and particularly to Valmiki as he is designated by all poets as the आदिऋषि

l. 5. ऋगृते = of S'ukra. Bṛgu is the son of Brahman and S'ukra is Bṛgu's son. This shows the source Vāyupurāṇa from which the author conceived the idea underlying the story of Śārasvateya. The Vāyupurāṇa and the Harṣacarita mention that Bṛgu's grandson Dadhīci obtained a son Śārasvateya through his wife Sarasvatī. See. Vāyu. 65, 88-91. and Harṣacarita. I.

l. 7. अनुप्रेक्षित =blessed by Sarasvatī.

l. 8. निपादनिहतसहचरीकं क्रौञ्चयुवानम् । Here Rājaśekhara states that the female Krauñca was hit by the Nisāda and the male Krauñca was lamenting in the presence of Vālmiki. But this statement goes against the description of the event recorded in the Rāmāyana.

Cf. तस्माभ्यांशे तु मिथुनं चरन्तमनपायिनम् ।
ददर्श भगवांस्त्र नौमयोवादि स्ननम् ॥
तस्मात्तु मिथुनादेकं पुमांसं प्रापनिधयः ।
जपान वैरनिलयो निपादसस्य पश्यतः ॥
तं शोणितपरीतागं वेष्टमानं महीतले ।
भार्यां तु निहतं दृष्ट्वा दराव वरणा गिरम् ॥

Rāmāyana 1. 2. 9-11.

There is a similar statement made by Ānandavardhana in his Dhvanyāloka (p. 27) as under : संनिहि(ह)तसहचरीविरहवातरक्रीडाकन्दजनितः शोक एव श्लोकतया परिगतः । which also seems to go against the Rāmāyana of Vālmiki. Probably this passage of Ānandavardhana may be at the back of Rājaśekhara's statement because the word संनिहित or संनिहत construed with the word सहचरी gives a different meaning as stated by him in the passage निपादनिहतसहचरीकम् । But Abhinavagupta subsequently in his Locanā got over the discrepancy by mending the passage of the Dhvanyāloka in the following manner : संनिहतसहचरीविरहवातरक्रीडन आकन्देन च जनितः शोक ।

In this emendation, the word संनिहत is construed not with सहचरी but with क्रौञ्च who represents the विभाव, whereas the आकन्देन of the female क्रौञ्च is अनुभाव for the शोक of Vālmiki. *Cf.* Locanā : संनिहतसहचरीति विभाव उक्तः । आकन्दितशब्देनानुभावः । (p 28. l. 8.)

*[1. 10. मानिपाद etc. *Cf.* ध्वन्यालोक 1-5, et. seq.]

l. 10. By introducing here this verse and the story of Vālmiki, Rājasekhara reminds us of a similar narrative found in the beginning of the Rāmāyana. It is said there that Brahman induced Sarasvatī to bless Vālmiki with poetical skill. After obtaining her blessings Vālmiki began his compositions, and this verse मा निपाद् etc. was his first metrical composition.

Cf. मच्छन्दो देव ते मद्भक्तं प्रशंसते सरस्वती ।
रामस्य चरितं कृत्स्नं कुरु त्वय्यथिवत्तन ॥

Rāmāyana l. 2 31.

As Rājasekhara wanted to trace the earliest history of metrical composition in this chapter, it is but natural that he should bring Vālmiki's composition after that of Kāvya-puruṣa and Śukra.

According to Rājasekhara, therefore, the first Kavi or author of metrical composition is Kāvya-puruṣa; the second is Śukra who brought up Kāvya-puruṣa in his hermitage and composed a verse; while the third is Vālmiki who led Sarasvatī to the place of her son and began composing verses.

l. 21. कुमारः । Kārtikeya the son of Gaurī was a friend of Kāvya-puruṣa and he felt very uncomfortable when the latter made an attempt to run away.

l. 23. नान्यद् । In this connection, the verse occurring in this work on page 66, is noteworthy —

दृष्ट्वाऽन्येभं छेदमुत्पाद्य रक्षां यन्तुर्वाचं मन्मग्नानस्तृणाय ।
मच्छन्दो देव नागराजः कश्चिद्वा देव्या तुल्यं मन्यते नास्ति जन्तोः ॥

l. 25. अनुवर्तयित्वा निवर्तय च । Sāhityavidyā is the realisation of the connections that exist between the Ś'abda and the Artha. By this statement, Rājasekhara wants to convey that Sāhityavidyā alone is able to revive the creative faculty in poets even when poetry is extinct.

l. 26. कव्यविद्यासूतकाः । Kāvya-vidyā-sūtakas are those who after studying the Kāvya-vidyā begin to compose poems.

Pages. 8-9.

*[Read तत्राभिवृष्टानां तमोमेदी नं वेपं यथेष्टमथेष्टिष्ठ स तत्रसामि श्रीभित्त्वेन्द्रियत ।
सा प्रवृत्तिरेवमावर्षी etc. This portion seems to have been based on मत्तनाम्नराय chapter. 13.]

cf. चतुर्विधा प्रवृत्तिश्च प्रोक्ष्य माग्मप्रयोक्तृभिः ।
शाबन्ती दाक्षिणात्या च पादाती चोद्भवावर्षी ॥

अत्राह—प्रवृत्तिरिति कस्मात् । उच्यते—पृथिव्यां नानादेशवैपभावाचारवार्ताः कृत्वापगतीति प्रवृत्तिः । प्रवृत्तिश्च निवेदने । अत्राह—यदा पृथिव्यां नानादेशाः सन्ति, कथमासां चतुर्विधत्व-
शुपपन्नम् । सगानलक्षणधामां प्रयोग उच्यते । एवमेव समानलक्षणप्रयोगः । किंतु नानादेशवैप-
भावाचारो लोक इति कृत्वा लोकात्प्रवृत्तेऽनुवृत्तिसंभ्रितस्य नाट्यस्य मया चतुर्विधत्वमभिहितं भारखारभटी
सात्वती कैशिकी चेति । वृत्तिसंभ्रितेय प्रयोगैरभिरता देशाः । यतः प्रवृत्तिवत्तुष्टयमभिनिर्वृत्तं
प्रयोगधोत्पादितः । तत्र दाक्षिणात्या भवेत् बहुगीतनृत्यवाया कैशिकीप्राया चतुरमपुर-
स्तिताज्ञाभिनया । यथा—

महेन्द्रो मलयः सद्यो मेलकः पलपिञ्जलः ।
एतेषु संभ्रिता देशाः स हेयो दक्षिणापथः ॥
कोशलास्तोशलाश्चैव कलिङ्गा एव गोशलाः ।
द्रविडान्ध्रमहाराष्ट्रा वैष्णवा वै वानवासजाः ॥
दक्षिणस्य समुद्रस्य तथा विन्ध्यस्य चान्तरे ।
ये देशास्तेषु युक्तीत दाक्षिणात्यां तु नित्यशः ॥
आवन्तिका वैदिशिका सीराष्ट्रा मालवस्तथा ।
सिन्धवास्त्वथ सौवीराः आनर्तास्सार्जुदेपकाः ॥
दाशपाण्डिपुराश्चैव तथा वै मार्तिका मताः ।
पूर्वस्यावन्तिकीमेते प्रवृत्तिं नित्यमेव तु ॥
सात्वती कैशिकी चैव वृत्तिनेषा समाभिता ।
भवेत्प्रयोगो नान्यत्र स च कार्यः प्रयोगवृत्तिभिः ॥
अज्ञा बज्ञाः कलिङ्गाश्च वन्साश्चैवौड्रमार्गथा ।
पीण्डूनेपालिकाश्चैव अन्तर्गिरिबर्हिर्गिराः ॥
तत्र वङ्गसमा हेया मलदा मङ्गवर्तकाः ।
प्रक्षोत्तरप्रमृतयो भार्गवा मार्गवास्तथा ॥
प्रारज्योतिषाः पुलिन्दाश्च वैदेहास्तान्नक्षत्रिकाः ।
प्रागाः प्रावृत्तयाश्चैव युञ्जन्ति ह्यौड्रमार्गधीम् ॥
अन्वयेऽपि देशा एभ्योपि ये पुराने प्रकीर्तिताः ।
तेषु प्रयुज्यते ह्येषा प्रवृत्तिस्त्वौड्रमार्गधी ॥
पाञ्चालमध्यमार्गां तु सात्वत्यारभटी सृता ।
प्रयोगस्त्वभ्यगीतार्थं आविद्धमतिविभ्रमः ।
पाञ्चालाश्शौरसेनाश्च काश्मीरा हास्तिनापुराः ॥
बह्लीकाः शाकलाश्चैव मद्रकौशीनरास्तथा ।
हिमवत्संभ्रिता ये च गङ्गायाधोत्तरां दिशम् ॥
ये भ्रिता वै जनपदास्तेषु पाञ्चालमध्यमा ।

The verses अर्द्धचन्द्रनन्दन and आ मूलतो are quoted in सङ्घिकर्णामृत (II-86 and 99) under Rājasekhara.

P. 8. l. 23. A reads परिमण्डलितान्तरियम् instead of परिमण्डलितोत्तरियम्.
P. 9. l. 26. Read “अनन्तापि हि देशाश्चतुर्विधाकल्प कल्पयन्ति चक्रवर्तिज्ञैर्न समातेन ।
सप्तान्तरविशेषैः पुनरनन्ता एव” इति यायावरीयः ।]

1, 3. अथ etc. After tracing the origin and history of metrical composition, the author in the next two pages (8-9) seeks to explain the varieties of poetical composition in accordance with the natural surroundings, and customs and manners of the different people. These are called styles and Rājasekhara classifies them into four distinct groups. These four groups, each consisting of Pravṛtti, Rīti and Vṛtti, are already mentioned by Bharata in chapter 13 of his Nāṭyaśāstra. Rājasekhara adds to the description of the four groups, four verses of his own, describing women's dress in four parts of India with the preamble—*तत्र ते सुनयोऽमित्तुष्टु* and seeks in these pages to discover scientific explanations for the different styles of writings which existed in early Sanskrit compositions. Incidentally, he mentions also the four Pravṛttis or वेदविन्यास, Vṛttis or विकृतविन्यास and Rītis or अचरविन्यास adopted by the people living in the four divisions of India.

In the eastern part of India, there are: Auḍramāgadhī Pravṛtti, Bhārati Vṛtti and Gauḍiyā Rīti.

In the Pāñcāla country, there exist: Pāñcālamadhyamā Pravṛtti, Sāttvati and Ārabhati Vṛttis and Pāñcāli Rīti.

The countries of Avanti etc. have: Āvanti Pravṛtti, Sāttvanti and Kaiśiki Vṛttis.

The Southern part of India has: Dākṣiṇātyā Pravṛtti, Kaiśiki Vṛtti and Vaidarbhi Rīti.

Among the Pravṛttis, Vṛttis and Rītis mentioned above Rājasekhara seems to attach a relative superiority to the Vaidarbhi, Kaiśiki and Dākṣiṇātyā style of the southern India; because he states that Kāvyaपुरusa was pleased and brought under control by Sāhityavidyāvadhū only through the style current in South India. It seems, however, strange that he failed to recognize the Lāṭiyā Rīti of the dialects of the countries Avanti etc. though the whole of the Avanti or Lāṭa country had been frequently described by him in his works. (See Kāvyaṁīmānsā p. 34. l. 7 and Bālārāmāyaṇa, act X). The reason for this, seems to be that he did not favour the idea of creating a new Rīti of Lāṭiyā as proposed for the first time by Rudraṭa, because there is not much difference between the two Rītis, Pāñcāli and Lāṭiyā. In the history of the development of Rītis, Bhāmaha did not acknowledge the existence

of distinct classes of Riti such as Gaudiya and Vaidarbhi while Dandin in his work established the relative superiority of the Vaidarbhi style over that of the Gaudi. To these two, Vamana added a third, the Pancali, and Rudrata a fourth, the Latiya. Thus four Ritis were acknowledged by critics in the period when Rajaśekhara flourished but he recognized only three Ritis after omitting the Latiya. This fact he again mentions on p 10 | 5

Page 10.

1 2 For the complete description of the Cakravartiksetra, see p 92 of the Kavyamimamsa

1 3 Beyond the Cakravartiksetra, there are the lands called Harivarsa and Kimpurusavarsa which are the abodes of divine beings

1 5 विह । Rudrata who flourished before Rajaśekhara and who is often quoted in this work had acknowledged four Ritis including the Latiya in his Kavyalanakara (2 4-6) The reason why Rajaśekhara did not recognise the fourth Riti is already mentioned

पुराणात् । Ritis are proposed to be treated of in the third Adhikarana 'Ritimirnaya' as enumerated on the first page of the Kavya mimamsa. This statement also clearly shows that Rajaśekhara wanted to complete this work in eighteen Adhikaranas. For the three Ritis see p 31 | 6 of the Kavyamimamsa

* [1 6 वसगुल्मम् । cf अभूता दक्षिणात्यस्य दिशते सोमशर्मण ।

वत्सगुल्माभिधी पुत्रौ ॥ (बृहत्कथामञ्जरी 1 3 4)]

दक्षिणापथे सोदर्यां रात्रपुत्री वत्सगुल्मौ । ताम्भ्यामभ्यासितो देशो वत्सगुल्म इति प्रकीर्त ।
(Jayamangala on Kamasūtra 5 6 36) (?)]

1 6 वत्सगुल्मम् । Rajaśekhara thinks that Vatsagulma is a city in the country of Vidarbha. This Vatsagulma may be identified with the Vamsagulma which is situated near the source or first fall of the river Narmada. Cf Mahabharata Vana cha 83 9. But Vatsyayana in his Kamasutra (5 6) mentions Vatsagulma and Vidarbha as two distinct countries. Cf प्रव्याप्ति सह तद्देशान्नागरकपुत्रान् प्रवेदन्ति वत्सगुल्मकानाम् । ३५ । संश्लेषे पुनरेतत्पुराणि कामचारैर्नननीवर्जमुपमुञ्चते वैदर्भकानाम् । ३६ । This Vatsagulma of Kamasutra may represent the kingdom of Udayana Vatsaraja

1. 9. संबन्धिन्यौ । Gaurī and Sarasvatī are related to each other because the daughter of Gaurī was given in marriage to the son of Sarasvatī.

* [1. 14. प्रेक्ष चेह च नन्दति । *cf.* स्वयमे संदधानो हि प्रेक्ष चेह च नन्दति । (अर्थशास्त्र 1. 3.)]

1. 14. Thus, he who knows the origin and development of poetical composition, feels happy both here and hereafter.

Adhyāya IV.

1. 17. पदवाक्यविवेकः । This subject comprises three chapters, 4, 5 and 6. The fifth chapter which deals with the Kāvya-pāka must also be taken as a sub-division of the main subject पदवाक्यविवेकः; because काव्यपाककल्प is nothing but the selection of such words and sentences as may be appropriate to the Rāsa. पाठ्यतिष्ठ the subject of the seventh chapter, therefore, is mentioned after the पदवाक्यविवेक in the first chapter, while enumerating the subjects treated of in this work.

* [1. 18. बुद्धिमानादायं बुद्धिश्च । *cf.* बुद्धिमानादायं बुद्धिर्बुद्धिरिति पुत्रविशेषाः । शिष्यमाणो धर्मायां दुर्बलभवे चानुतिष्ठति च बुद्धिमान् । उग्रलभमानो नानुतिष्ठत्यादायं बुद्धिः । धराय-
निलो धर्मायं द्वेषो चेति दुर्बुद्धिः । (अर्थशास्त्र. 1-17.)]

1. 18. शिष्यम् । Vāmana divides poets into two classes as अश्रोत्रि and सद्गुणान्वहारी, and mentions only the first among the two as शिष्य or one who is fit to receive instructions. (See. Kāvya. Sūtra. 1-2.) Rājasēkhara follows both Vāmana and Kauṭilya in this respect and divides poets into three classes as बुद्धिमान्, आहार्यबुद्धि and दुर्बुद्धि. The first two only are stated by him as शिष्य or competent to receive instruction.

Page. 11.

1. 5. अन्यप्राप्तः = quite contrary to the preceding two.

प्रतिवृत्तिः = right observation.

A student who is intelligent hears from others but once and forthwith brings the precepts into practice. He is required to go to his teacher only for advanced studies.

1. 10. शास्त्रतोऽनुमातः = literary intelligence and activities.

अपविपश्चे । The methods by which he also can get it, will be explained in the Aupanisadika or the last Adhikarapa of the

Kāvya-mīmāṃsā. This statement also indicates that Rājasekhara wanted to complete the work in eighteen *Adhikaraṇas*.

* [1. 13. *Cf.* 'चित्तैकाम्यमवधानम् । अवहितं हि चित्तमर्थात् पर्यति ।' दामनीया-
लङ्कार 1. 3. 17].

1. 15. यद्गोचरे च विदुषां निपुणैरुसेव्यम् । *Construe*:—विदुषां गोचरे यत् निपुणैरु-
सेव्यम् । The words विदुषां गोचरे refer to the subjects to be mastered
by scholars.

Among the subjects to be learnt by scholars, the literary secrets should be attempted only by the most clever persons.

S'yāmadeva who is represented here by Rājasekhara as laying a special stress on the doctrine of *Samādhi* as the main factor in poetical composition, may be identified with S'yānilaka, the author of the *Pādatāḍitakabhāṣa*. For the view of S'yānilaka on this subject, see the following verse :

इदमिह पदं मा भूदेवं भवत्विदमन्यथा कृतमिदमयं ग्रन्थेनाथो महानुपपादितः ।

इति मनसि यः काव्यारम्भे कवेर्भवति श्रमः सनयनजले रोमोद्भेदः सतां तमपोहति ॥ ३ ॥

S'yānilaka's Pādatāḍitaka.

* [1. 18. *Cf.* अभ्यासो हि कर्मणां निरतिशयं कौरलमावते । *Ibid.* 1-3-24].

11. 19-23. This distinction between *समाधि* and *अभ्यास* as inward and outward activities, does not appear to be quite clear. For both are mental activities according to the definitions *मनस एकाग्रता* and *अविच्छेदेन शीलनम्*. But the author seems to indicate that *समाधि* relates to the thinking mind while *अभ्यास* is constant practice. *Yāyāvartya* thinks that these two faculties only strengthen the literary power or *शक्ति* which alone can create poetry. This power is different from *प्रतिभा* and *व्युत्पत्ति*, because they are the effects of the same power. Here Rājasekhara follows the view of Rudraṭa.

Cf. मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिधेयस्य ।

अङ्गिष्ठानि पदानि च विभान्ति यस्यामसौ शक्तिः ॥ (*K. A.* 1-15.)

Rudraṭa differs in this respect from Daṇḍin and Vāmana both of whom hold that *प्रतिभा* is the chief requisite in poetical compositions. *Cf.* नैसर्गिकी च प्रतिभा. (Daṇḍin 1-103.) कवित्वबीजं प्रतिभानम्. (Vāmana. 1-3-16.)

1. 25. *प्रतिभा* is another mental faculty by which those things that are not even perceived by poets are easily conceived and expressed. This is called mental perception or *मानसप्रलक्ष*.

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*[l. 1. मेधाविरुद्र was a rhetorician too of ननु दण्डिमेधाविरुद्रममहादि-
कृतानि सन्निवेशालङ्कारशास्त्राणि । नमिसाधु's commentary on Rudratāṅkārā p. 2.
His name occurs in ममह too.]

l. 1. Both Medhāvīrudra and Kumāradāsa were born blind but became great poets. Kumāradāsa is well known as the author of the Jānakiharana, an excellent but long Kāvya work comprising 20 Sargas. He is said to have ruled over Ceylon and is believed to be a contemporary of Kālidāsa. Two incomplete editions of the Jānakiharana have been published, one from Jaypore in 1893 and the other from Bombay in 1907. The undernoted verse also occurs in the Śūktimuktāvalī regarding the poetic skill of this blind author :

जानकीहरणं कर्तुं ख्युधशे स्थिते सति ।

कविः कुमारदामश्च रावणश्च यदि क्षमः ॥

Medhāvīrudra is known from the references of Nāmīśādhū and Bhāmaha, but more as a rhetorician than as a poet. It is also doubtful whether Medhāvīrudra is the name of a single person or of two, namely Medhāvī and Rudra. The single name of Medhāvī is mentioned by Bhāmaha, while that of Rudra appears as the name of the author of the Ś'rngāratilaka where the author exhibits his skill as a poet.

l. 2. In this sentence, the meaning of क्विन्न is doubtful because of the two constructions क्विच न and क्विचन. In fact, the author here makes an attempt to prove his contention with two arguments. He seeks to prove that poets endowed with प्रतिभा can mentally conceive everything that they want to describe without ever actually perceiving them. To prove this, he first points out that even those who were born blind have become excellent poets. If we take two words as क्विच and न, the second argument will be in the form of a question: Do the poets not visualize and describe the customs and manners of the people belonging to other countries and islands without the personal knowledge of those things? The obvious answer is: they do so describe with the faculty of their प्रतिभा. This fact is stressed upon in the following verses taken at random from the works of Kālidāsa. If the word क्विचन is taken as one word, it should be construed as an adjective to the word व्यनद्धृतिम्.

*[1. 4. प्राणानामनिरेज (अभिज्ञानशाकुन्तल VII. 12.)]

1. 4. In this verse Kālidāsa describes the sages practising penance on the mount Hemakūṭa situated in the land of Kimpuruṣavarṣa which could not conceivably be seen by him from Bhāratavarṣa (see p. 92 of this work).

*[1. 8. अनेन सर्प (रघुवंश. VI. 57.)]

1. 8. Here also Kālidāsa describes the condition of an island on the opposite side of the country of the king in question and refers to the Lavaṅga flower grown in that island. Did he actually visit the place?

*[1. 12. हरोऽपि (कुमार. III. 67.)]

1. 12. Again, the same poet describes the conduct of Mahādeva when he falls in love with Pārvatī. Can such scenes be envisaged?

*[1. 16. तथागतायाम् । (रघु. VI. 82.)]

1. 16. The feelings of a lady for the first time in the presence of her lover, and the behaviour of her maid servant at that time, are fully described here by the same poet, who, being a male, is not expected to know the true feelings of a female mind.

Page. 13.

1. 1. Three kinds of neophytes develop into three different types of poets as under:—

S'iṣya	Poet
बुद्धिमान्=	सारस्वतः ।
आहार्यबुद्धिः=	आभ्यासिकः ।
दुर्बुद्धिः=	औपदेशिकः ।

1. 4. तन्नरोपम् । Several efforts through the aid of Mantras and some Tāntric practices.

1. 5. फालितम्=raw sugar.

1. 10. उत्कर्षः । Yāgyavalkya thinks that eminence or superiority is always preferable and that the combination of several qualities brings forth eminence.

*[1. 19. एकस्व. Read न्यस्य विदग्धवदनेषु. cf. तत्काम्यमातेषु पदं विदग्धवदनेषु विदग्धं परिकम्प्रणीति ॥ (एत-सङ्घारणिक. II. 70.)]

1. 19. All MSS read न्यस्यविदग्धवदनेषु etc. If this reading is accepted the meaning of the second half would be: good poetry, while travelling, tramples upon the faces of the uncultured people with its

footsteps (words) like one eager to see the world. Here the introduction of uncultured people does not militate against the context because such men are unable to distinguish between good or bad poetry. Compare also the verse of the Ś'rngāratilaka above quoted. A better reading as न्यसादिदग्धनेषु, therefore, is suggested here instead of न्यसादिदग्ध etc.

l. 21 भावक is a critic or a सहृदय

l. 23 क युन । There is no real difference between these two functions of कारकिनी and भावकियो because a poet himself may be a good critic or vice versa.

l. 26. भावस्तु कवि = that poet who is himself a critic. This remark supports the contention of the Ācāryas stated in line 23.

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l. 1. Kālidāsa is here represented as refuting the view accepted by the Ācāryas. He seems to be of opinion that the critical and poetical faculties are quite distinct and are found rarely combined in one and the same person. But Rājasekhara does not mention the place where Kālidāsa must have expressed this view. Very probably the underlying idea has been drawn from the following verse occurring in his Śākuntala

आ परितोषादिदुःखं न जातु मन्ये प्रयोगविज्ञानम् ।
वदन्त्यपि शिक्षितानामान्यप्रलयं चेत् ॥ 1-2

From this, it appears that Kālidāsa was of opinion that poets do not feel at ease until their composition is well received by critics. Similar expressions are also made by him in his Raghuvamśa and Mālavikāgnimitra.

Cf. सं गन्त धीयुर्नन्ति तदगद्वपदिहेतव ।

हेतु संस्यते क्षमो विपुदि इतिवादि वा ॥ Raghuvamśa 1-13.
and एत परीक्षान्यतरद्वन्द्वे मूढ परप्रलयनेपयुदि । Mālavikāgnimitra I.

l. 3. This verse also strengthens the view that these two faculties of composition and criticism seldom combine in one person.

* [l. 7. Two verses of महत् are quoted in तदुक्तिर्नान्त—

महाकातामहदुर्वि युनो वाचमययो मदीय संक्षान्ते हरि सुहृदिनामेव रमणे ।
न कर्षं मर्षं वधि निराकारे कृतवदो विनो जातुषं दमस्तु महावनेपदीपार ॥
विभिषक्त्यादिपुत्रस्य साधे रन्ध्रिदम्भं विव्रनस्य विविदि ।

महोक्ति वानं मनसि क्षमन्ते विरं तुमिच्छन्त्यपि सदैव ॥ 5-290

अरोचकिनः सतृणाभ्यवहारिणश्च etc.

Cf. अरोचकिनः सतृणाभ्यवहारिणश्च कवयः ॥ १ ॥ इह खलु द्वये कवयः संभवन्ति । अरोचकिनः सतृणाभ्यवहारिणश्चेति । अरोचकिसतृणाभ्यवहारिणश्चदौ गौणार्थौ । श्लोऽसावर्थः । विवेकित्वमविवेकित्वं चेति । यदाह—

पूर्वं शिष्या विवेकित्वात् ॥ २ ॥ पूर्वं खलु अरोचकिनः शिष्याः शास्त्रीयाः । विवेकित्वात् विवेचनशीलत्वात् ।

नेतरे तद्विपर्ययात् ॥ ३ ॥ इतरे सतृणाभ्यवहारिणः न शिष्याः । तद्विपर्ययात् । अविवेचनशीलत्वात् । नच शीलमपाकर्तुं शक्यम् । (वामनालङ्कार 1. 2. 3)]

1. 7. The Bhāvakas or critics are divided into two distinct classes by Maṅgala as अरोचकि and सतृणाभ्यवहारि. In Vāmana's Kāvya-lākhārasūtra, the same division is found with reference to poets but not critics. It may be surmised from this statement of Rājasekhara: "कवयोऽपि भवन्ति । इति वामनीयाः" that Maṅgala was earlier than Vāmana (cir. 800 A. D.).

ll. 10-17. Yāyavariya disagrees with the contention of Vāmana regarding the division of poets, and sticks to his original classification given in the beginning of the chapter as बुद्धिमानाहार्थबुद्धि etc. He advances two important arguments in rejecting Vāmana's classification of poets. Firstly, that if the quality of अरोचकित्वात् is inherent from birth it cannot be changed by human effort. Secondly, that if it springs through the medium of the knowledge of reality, it is not likely to take effect when a good piece of poetry is placed before him. Similarly, the other quality of सतृणाभ्यवहारिता is common to all in the beginning, but it disappears when one begins to discriminate the best from the worst by virtue of deeper study.

1. 20. Scholarship without jealousy is a rare virtue. It is a truism and with this the author feintly hints at Bāna who in his Harṣacarita 6th Ucchvāsa writes as follows:—

कृपिरचरलः कविरमत्सरः वणिगतस्कर. + + +
 ✕. ✕. शत्रुमह्यद्विनीतश्च जगति. दुर्लभ. 1.

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1. 4. This line must be construed as:—

भावकः कवे. यत्र भवति तत् किम् । ही चित्रम् ।

1. 5. Cf. किं कवेस्तस्य काव्येन सर्वदृष्टान्तगामिनी ।

कवेव भारती यस्य न व्याप्नोति जगत्रयम् ॥

Harṣacarita 1-10.

*[1. 7. Cf. सर्वं सन्ति गृहे गृहे सुकवयो (यत्नारतिलक. 1-17)].

1 7 Bana has expressed a similar sentiment in the following verse —

रति श्रान इवासङ्गा जातिभाजो गृहे गृहे ।
उत्पादका न बहुव वचय शरमा इव ॥

Harsacarita 1-6

*[1 10 सर्वाभिनयनिर्णीती दृष्टा नाट्यसृजा न चा । नाट्यसृजा । ब्रह्मणा ।
नाट्याख्य पद्यम वेद सेतिहास करोम्यहम् । (नाट्यशास्त्र 1-15)]

1 10 Construe as —

या सर्वाभिनयनिर्णीती नाट्यसृजा न दृष्टा ता विक्रिया उल्लसति ।

1 11 वाग्भावक and हृदयभावक । Some critics seem to appreciate poetry and express their appreciation while others appreciate at heart but do not express Some scholars, however, are inclined to interpret the sense of these two terms in a somewhat different manner The Vagbhayakas are those who are apt to lay much stress on the words of poetry, while the Hridayabhavakas are disposed to lay an emphasis on the essence of poetry

1 14 Some critics, while going through a poem, discover simultaneously the existence of qualities that are to be praised and the non existence of the blemishes to be condemned

1 18 तानामम् । This should be separately read in prose as स भामानम् । For similar usages refer to सैष शारदा राम and सैष शिष्यद्वितीय न ।

1 21 All MSS read पदान्तरम् । But तदा is here suggested as it is followed by तदा in the next half The general purport of the whole chapter is stated in this verse

1 23 It has already been said that the two qualities of प्रतिभा and व्युत्पत्ति, essential for poetical excellence, arise from the Sakti or the power of imagination with which only a few are blessed प्रतिभा has been discussed in this chapter while व्युत्पत्ति will follow in the next

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11 2-5 बहुज्ञता । Ācaryas define व्युत्पत्ति as बहुज्ञता Here the word बहु or 'many' represents the subjects such as क्षेत्रविसामग्रीर्णक etc., a knowledge of which is imperative on a poet who makes an attempt at writing poetry A list of these subjects, probably for

the first time, is given by Vāmana in his Kāvya-lankārasūtra. (1. 3. 1-20.) The knowledge of these subjects is known as Vyutpatti and is an essential factor in the composition of poetry. This has been acknowledged by such early writers on poetics as Daṇḍin, Vāmana and others. (See Kāvya-darśa 1-103, and Kāvya-lankārasūtra 1-3-1.) Abhinavagupta, however, holds a different view regarding the definition of Vyutpatti. He says in his Locana (p. 137. N. S. ed.) सनस्तवस्तुषीर्षपरमर्शकौशलं व्युत्पत्तिः ।

While Mammata defines this Vyutpatti as नियुक्ता, he does not add any further explanation. Rājasekhara, however, differs from the Ācāryas, and is inclined to take the subjects लोक, विद्या, प्रतीक etc., as the source of काव्यार्थे or the theme of poetry but not the cause of poetry itself. (See chapter 8th of this work). While defining Vyutpatti he follows Rudrata and characterises it as उचितानुचितविकेः ।

Cf. छन्दोव्याकरणकलालोऽस्वितिपदपदार्थविज्ञानात् ।
युक्तायुक्तविकेको व्युत्पत्तिरियं समासेन ॥

Rudrata 1. 18.

In the works of Ānandavardhana and Abhinavagupta the definition of Vyutpatti is similar to that of Rudrata. (See Dhvanyāloka p 137) According to Rājasekhara, therefore, the faculty of discrimination which is effected by the study of छन्दो-व्याकरण etc., is known as Vyutpatti.

* [ll. 6—10. आनन्द is आनन्दवर्धन the author of ध्वन्यालोक.
ध्वनिनाऽतिगभीरेण काव्यतरुबनिवेशिना ।
आनन्दवर्धन. कस्य मासीदानन्दवर्धन. ॥

(राजशेखरस्य)

Cf. द्विविधो हि दोषः कवेरभ्युत्पत्तिकृतोऽशकितृषु । तत्राभ्युत्पत्तिरुतो दोषः शक्तिररु-
तत्वात्कदाचिद् दृश्यते । यस्त्वशकितृषु दोषः स शक्तिरि प्रतीयते ।

पीत्यरुहेत्यत्रः—

अभ्युत्पत्तिरुतो दोषः शक्त्या संश्रियते कवेः ।
यस्त्वशकितृषु तस्य स शक्तिरभ्यासते ॥

(ध्वन्यालोक. वृत्तयोत्पत्तेः)

This verse is quoted by Hemacandra in his काव्यानुशासनविवेक]

ll. 6-14. In order to decide the superiority among these two factors: Pratibhā and Vyutpatti, Rājasekhara quotes here the views held by two earlier writers Ānandavardhana and Maṅgala on

the same question Ānandavardhana records his view on this question in his Dhvanyaloka (pp 137 and 147) He holds that Pratibha is more important to a poet than Vyutpatti and proves his contention by citing an instance from the Kumarasambhava where Kalidasa describes the amorous sports of Parvatī and Śiva This description, he seems to think, is improper and is the result of the poet's want of Vyutpatti, but the propriety of this portion has been maintained admirably by poet's Pratibha or genius (Sakti) Here, it may be noted that Ānandavardhana uses the word Sakti to mean Pratibha while Rajasekhara limits the use of Sakti to denote the cause of Pratibha (See page 11 l 22) In support of this view of Ānandavardhana, Rajasekhara cites another instance by a verse एतल्लिं etc Here, impropriety due to want of Vyutpatti, may be discovered because the son Kārtikeya is said to have asked his mother Parvatī certain questions regarding his father when he had the quarters as his garments (दिग्भार) This impropriety does not find full expression owing to the Pratibha of the poet who concludes the topic by saying that the Devi smiled and stopped her son from asking further questions of an improper nature thus diverting the attention of the reader

ll 15-22 Mangala, another expert on poetics, however held a different view which made Vyutpatti more important than Pratibha for a poet Here all the MSS read वैदग्धीवित्तवित्तानाम् । The word वित्त or चित्र may be read in the place of वित्त If this suggestion is accepted, the passage will mean that the readers, while appreciating a poet's वैदग्धीवित्त or चित्र which is the effect of his Vyutpatti, do not care much for his want of erudition in शब्दार्थ गुणना which depends on his Pratibha This view is illustrated by means of the verse कृत वन्दे लिखो नहि etc In this verse the poet exhibits his power of discrimination or Vyutpatti when he states that a lady removes heavy ornaments, dress etc from her body but puts on a light negligé in silk when directly she engages herself in amorous sports

This descriptive skill arises out of the poet's Vyutpatti which is the result of his study of the Kamasutra (4 1) where we meet with the following passages

बहुभूषण विविधकुसुमानुलेपन विविधाङ्गरागममुञ्चल वास दशाभिगामिनी वेप ॥ २१ ॥

प्रतनुच्छङ्खाल्पदुक्ता परिमितमाभरणं सुगन्धिता नात्युत्वनममुलेपनं तथा मुद्रान्यन्यानि
पुष्पांगीति वैहारिको वेपः ॥ २५ ॥

In this verse readers appreciate the Vyutpatti of the poet and do not denounce him for his lack of Pratibhā or शब्दार्थगुम्फना ।

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* [l. 1. जहावाण्डो also in काव्यप्रकाश VII.]

ll. 1-4. In this verse, the poet has exhibited both Pratibhā and Vyutpatti, and Rājasekhara thinks that the poet who possesses both the faculties, is the best. Here, the poet's Vyutpatti of Nāṭya can be discovered by referring to the definition of Dandapāda, a kind of dancing described in the Nāṭyaśāstra and the Saṅgītaratnākara. cf. Nāṭyaśāstra-(G.O.S. No. 36.)

नूपुरं चरणं कृत्वा दण्डपादं प्रसारयेत् ।
शिखाविद्धकरं चैव दण्डपादं तदुच्यते ॥

and

4-143.

चारी नूपुरपादोऽथ दण्डपादाद्भुतः करः ।
दण्डवक्ष्यस्यते यत्र दण्डपादं तदुच्यते ॥
सूर्यो विनियुजन्ति तत्सादोपपरिक्रमे ॥

Saṅgītaratnākara 7-711.

The Pratibhā of the poet also is well exhibited here by his excellent description of the dance of the Devī in the most appropriate words.

* [l. 20. होलहाडूल also in सरस्वतीवन्द्यभरण. Read मालंभ्योत्ताल.]

ll. 20-24. Bhojadeva quoted this verse in his Sarasvatī-kaṅṭhābharana (2-69) to illustrate पदरचना. How the poet here zealously observes the methods of रचना may be gathered from the remarks of Bhojadeva:

अभिवचनामपुष्टार्थानामपि पदानामनुभ्राताय छन्द-पूरणाय चार्थानुगुण्येन रचितत्वादियं पदरचना ।

l. 25. In this verse, the author illustrates the skill of a poet in composing complete sentences only with nouns without using any verb.

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* [l. 11. देवी पुत्रमस्तु attributed to योगेश्वर in सदुच्चिकर्णास्तु; also in सरस्वतीवन्द्यभरण]

1 11 The verse देवी पुनस्तु etc is quoted by Bhojadeva in his *Srīrasvatikanthabharana* (4-176) This verse is also found in the *Suktimuktavali* and is attributed to Trivikramabhata Bhoja finds in this verse a variety of *Parikrahānkara* while Rajasekhara quotes this verse to illustrate an *Arthakavi*

11 15-19 In this verse न प्राप्तम् etc समस्तबालङ्कार is illustrated by repetition of two words विपमरणम् and मागीरय्याम् in two different senses In the verse भ्रान्त etc रूपबालङ्कार is illustrated

*[1 21 Read as सन्ततपरिणहो दोलतादेहसीमा । प्रतीच्छत्यासोर्षी also in सरस्वतीकण्ठाभरण]

1 20 25 Here उक्ति indicates a beautiful presentation of certain ideas For an attractive presentation, poets must make use of the quality or गुण known as *Samadhi* This is considered by Dandin as the most important among the *Gunas*

cf तदेतत्काव्यसर्वस्व समाधिर्नाम यो गुण ।

कविसार्यं समप्रोऽपि तमेनमुपजीवति ॥ *Kavyadarśa* 1-100

The two verses quoted here to illustrate an उक्तिवि indicate that समाधि is the chief factor in उक्ति *Samadhi* has been defined by Dandin, Bhoja and others as अन्यधर्मस्वायत्तारोपणम् । Bhoja, in the second verse प्रतीच्छति etc illustrates *Samadhi* In these two verses such words as गन्ध, रस, विषय and प्रतीच्छति, अनुवदति, अवतरति, denote the quality known as *Samadhi*

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*[11 3 7 मूत्र बालन (विद्वत्कालमविका IV 5)]

1 3 In this verse, the skill of a *Rasalavi* is illustrated Here, a poet describes the beauty of the river *Tamraparni* and its water which transforms itself into pearls and adorns the breasts of beautiful ladies The poet thereby gives vent to his inner feeling of *S'rngara*

1 7 मार्गविकि । The word 'Marga' denotes here the *Ritus* । वैरनी, गौरी etc See Dandin 1 40 This verso represents the *Vardarbhi* style which has been acknowledged by early writers as the best

*[1 11 अमासना वैणीसदर 1-23]

1 22 पौरस्त्यानाम् । The *Gaudas* are generally called *Paurastya*s and their *Uśā* or style is known as the *Gaudya* style Dandin

in his *Kāvyaadarśa* uses this word *वीरस्य* to represent the *Gauḍas* and calls their *Riti* as *गौडीया*. (see 1-50.)

l. 23. *प्रबन्नाति*=author of a *Mahākāvya*.

l. 24. *अन्यतर*=*Sanskṛta* or one of the *Prākṛta* dialects.

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*[ll. 5.-6. *cf.* सुपां तिडां च व्युत्पत्तिं वाचां यावदन्वयलङ्घतिम् ।

सदेतदाहुः सौज्ञव्यं नार्थव्युत्पत्तिरीदृशी ॥ (भासह. 1-14).

व्युत्पत्तिः सुसिद्धां वा तु प्रोच्यते सा सुशब्दता । सरस्वतीकण्ठभरण I.

आवापोद्धरणे and यत्पदानि (वामन 1-3-15); सति वक्त्रि (Ibid. 1-2-11).

For the text of *वामनीयालङ्कार* the commentator *सहदेव* says as under:—

वेदिता सर्वशास्त्राणां भयोऽभून्मुमुक्षुलाभिधः ।

लब्ध्वा कुतश्चिदादर्शं भ्रशत्रायं समुद्धृतम् ॥

वाक्यालङ्कारशास्त्रं यत्तैर्नैतद्द्वामनोदितम् ।

असूया तत्र कर्तव्या विशेषालोकिभिः क्वचित् ॥

आकर्ण्य भवतस्तस्माद्द्वयितस्य विधीयते ।

विरुतिः सहदेवेन वामनीयस्य सम्प्रति ॥

pp. 20-21. For *सहचारपाक* and *वृन्तारूपाक* *cf.* वामन (3-2-14).

गुणस्फुटत्वात्पाकस्यै वाक्यपाकं प्रचक्षते ।

चूतस्य परिणामेन स चायमुपमीयते ॥

सुसिद्धसंस्कारसारं यद्विद्वत्स्तुगुणं भवेत् ।

वाक्यं वृन्तारूपाकं स्याज्जुगुप्सन्ते जनास्ततः ॥

p. 21. l. 4. कुत्रविता हि सोच्छ्रायं भरणम् ।

cf. कुत्रवित्त्वं पुनः साक्षान्मृतिमाहुर्मैनीरिणः ।

भासह 1-12.

For *वपित्यपाक* *cf.* अह्वयममुनिर्भेदं रणवत्त्वेऽप्यपेक्षालम् ।

वाक्यं वपित्यपाकं तत्र केषाञ्चित्पदसं यथा ॥ (भासह V-62).]

ll. 4-23. In three chapters 4-6, the author treats of *पदवाक्यविवेक* and other subjects connected with it. Thus, naturally the topic of *पात्रप्रतिष्ठा* which is subordinate to the main subject of *पदवाक्यविवेक* is introduced in the 5th chapter. After discussing the nature of *Pratibhā*, *Vyutpatti*, and classification of poets, the author starts a discussion in order to determine the nature of the *Kāvya-pāka*, and records the opinions of earlier authorities on that point. *Pāka* in poetry means 'maturity' and it originates from the constant practice of composing poems. *Maṅgala* is of opinion that this maturity consists in the knowledge of nouns and verbs, obtained by constant hearing, and that this kind of knowledge is also called *Vyutpatti*. The *Ācāryas* differ from

Mangala and define Pika as the competency of a poet to select suitable words and to put them in appropriate places. This view of the Ācāryas is also referred to and, as Rujaschhara states, rejected by Vāmana in his Kāvyaalankārasūtra (1-3-15) where he calls this faculty of poets as अक्षयम् 'to him सत्पद्य is something different and he defines this in the verse सत्पद्यति etc (Ibid 1-3-15). Avantisundarī ridicules this view of the Vāmanīyas, but extends the sphere of Pika further to include the propriety of Guna, Alankāra, Riti, ideas, words and their senses in consonance with the Rāsas. Rujaschhara definitely favours the view of Avantisundarī and quotes a well known verse in its support. This verse सति वचति etc is also quoted by Vāmana in order to prove the superiority of the Vaidarbhi style, but not to characterise Pika. This very Pika has been designated by Ānandavardhana and Kṣemendra by the term of शब्दविल or "propriety in their words" (See Dhvani p 145, and Aucityavivacāra 1-3). Vāmana's definition of Kāvya-pika is given in the following verse —

युगस्फुटत्वसारस्यै साम्यपाद प्रचभते ।

चतस्र परिणामे त चाप्यनुगमीयते ॥

(see 3 2-14)

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॥ 3-9 Altogether nine varieties of Pika are recognized and these may be classified under the following three heads —

High	Middling	Low
शुद्धीकृतपाद	बद्धपाद	विजुगुप्सुपाद
सदस्यपाद	शित्तिकितपाद	साम्यपाद
शक्तिरेपाद	प्रयुगपाद	अनुगपाद

Generally, later writers on poetics recognize only two Pika as शुद्धीकृत and शक्तिरेक as the best, and again, among the two the former as superior to the latter.

Adhyāya VI.

॥ 16 शब्दवचनव्यपेक्ष । In this chapter, the author explains the nature of words and sentences and shows how they constitute poetry. Both these topics relate to the main subject of सत्पद्यति. In the two previous chapters, the faculty by which good words and sentences are distinguished from bad ones has been dealt with

1 17. व्याकरणस्मृतिः । Grammar also is considered as one of the Smṛtis because the grammarians distinguish the correct words from their incorrect forms with the help of memory; and also because they think that by using correct words merit is obtained in the next world. As grammar is regarded one of the Smṛtis from very early times, Jaimini also discussed its validity on Dharma in his chapter on Smṛtis पृ. मी. 1. 3. (see Kumārila's Tantravārtika on Jaimini 1-3-25 and the Paspasānhika of Patañjali's Mahābhāṣya.)

निरुक्तनिष्पत्तयः । Etymological derivation and interpretation of the words are called निरुक्त. निष्पत्तयः is a glossary of words.

शब्दः । Words are of two kinds, namely, वैदिक and लौकिक.

1. 18. तौ पदम् । According to the Naiyāyikas पद is a word with a meaning while grammarians consider it as सुप्तिङन्तम् ।

वृत्ति means प्रवृत्ति (शब्दप्रवृत्ति); and five kinds of Vṛtti are recognized.

1. 22. असत्त्ववचना = अद्रव्यवचना लिङ्गसंख्यासारसान्त्वयिन ।

This includes also चादि which is known as निपात or अव्यय. अव्यय is defined thus.—

सदृशं त्रिषु लिङ्गेषु सर्वासु च विभक्तिषु ।

वचनेषु च सर्वेषु यन्न व्येति तदव्ययम् ॥

1. 23. कर्मप्रवचनीयाः । This term applies to certain words in the प्रादि group. As these words are responsible for certain peculiarities in the construction of sentences, they are grouped separately. For the term of Karmapravacanīya see Pānini 1-4-83.

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*[1. 3. इन्द्रोऽसि is attributed to Bhattamuktikalaśa in the Kavikantabhāraṇa 5th Saṁdhi.]

1. 3. The object in quoting this verse इन्द्रोऽसि is two-fold; first, to name the six compounds in one verse and secondly, to compose a humorous sentence with the help of the names of these compounds. This verse is attributed by Ksemendra to Bhattamuktikalaśa who is also known as the great-grand father of the poet Bilhana the author of the Vikramānkadevacarita (See. 18. 75). The reading of this verse in the Kavikantabhāraṇa is as follows.

द्विपुरपि सद्भ्रोऽसिं पृष्टे च, etc The reading preferred here:

द्वोऽसि द्विपुरसि न गृहे न धे etc is from the B Ms and the meaning of the verse will be this —The house holder says that though his family consists only of two members and a couple of cows, there is no reduction in household expenditure, he asks his servant, therefore, to work more in order that his labour may enrich him with a good quantity of paddy This idea is not brought out by any other reading of this verse now available

*[1 12 Cf एव हि ध्रुयते-बृहस्पतिरिन्द्राय दिव्य वर्षसहस्र प्रतिपदोक्ताना शब्दाना शब्दपाराम्पण प्रोवाच । नात्त जगाम । बृहस्पतिश्च प्रवक्षा । इन्द्रश्चाप्येता । दिव्य वर्षसहस्रमभ्ययनराल । न चात्त जगाम । प्रियतद्विता वाक्षिषात्वा (महाभाष्य-पस्पशा)]

1 17 वेदाद्य etc —These five kinds of words, when used in constructions according to special rules for their application, enrich the sentence Here and in the next verse the word आख्यात denotes a sentence and it is not used in its usual signification of a verb

11 21-25. Here, the author defines वाक्य or sentence which according to him is an arrangement of words capable of conveying to others the desire of the composer The followers of Udbhata are of opinion that sentences have three distinct functions in expressing their meanings These three functions, interconnect the meanings of words or पदार्थ and this connection is known as वाक्यार्थ The connecting links of the words are supplied by the case-terminations or विभक्तिस which are either present or absent at the end of the words as required by Sanskrit rules उपपदविभक्ति is a case ending which is due to the presence of another noun such as the चतुर्थी, due to the combination of nouns नम सखि etc कारकविभक्ति is a case-ending which has direct connection only with the verb

*[1 26 नमस्तसै No 7 of the मुमापितावलि]

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1 1 The power, inherent in the words without case endings as in a compound, to express the sense of the omitted case terminations etc is what is called here the S'akti In this verse, there are six words in the बहुव्रीहि compound and they retain the power of expressing अन्यपदाद्य with the meaning of one or the other of the six case endings from द्वितीया to सप्तमी e g विनक्षा शनव यसात् । सृष्ट्यात् लोक यसे । प्रपन्ना सामन्ता यम् ।

1 5 In this verse also, the connecting case-terminations of the words कष्ट, दोषयित etc are supplied by the same words which retain

the power to express the meaning of the case-endings though they are absent in compound forms.

ll. 17-21 गन्धगिराम्=the noise produced by the churning of the sea. This variety of अनेकारूपान्त is called सान्तर because verbs are here interrupted by nouns. The other variety known as निरन्तर is so called because verbs are not so interrupted. The root of the verb सरस्वति in line 23 is not found in the धातुपाठ of Pāṇini. It may be, therefore, read as समस्वति.

ll. 25-27. Bhojadeva in his S'ṛiṅgāraprakāśa (3rd prakāśa) states the same ten-fold division of sentences as found here and illustrates the different varieties with the same verses as are quoted here. He also enters into a very lengthy discussion which is mainly based on the two views held by the Ācāryas and Yāyāvariya as stated here. The Ācāryas maintain that अनेकारव्यातवाक्य cannot be considered as one sentence when it includes several verbs, because one verb connecting some nouns constitutes a complete sentence. After advancing this view of the Ācāryas along with several authorities from Vararuci's Vārttika, Bhoja, following in the footsteps of Pāṇini and Patañjali, up-held the view of Yāyāvariya as correct and denounced the view of the Ācāryas based on Vararuci's theory. Yāyāvariya holds that there may be one sentence with many verbs provided that all of them are connected with nouns, and provided that the import of the sentence is one.

Cf. S'ṛiṅgāraprakāśa :—

अनु च निरन्तररूपान्तं समुपिनाख्यातमेकार्थरूपात्तमाहृताख्यातमित्यादयो वाक्यविकल्पा नोपपद्यन्ते । वाक्यकारो हि मन्यते नास्त्येव निरन्तरो संबन्धः । तथा च तिष्ठतिष्ठः इत्यत्रातिदुचन-
मनर्थकम् । समानवाक्याभिन्नरात् । इत्यतिदुचनं प्रह्लाणये । नलोकरन वाक्ये द्वे तिष्ठन्ते स्य इति । एवं च वाक्यलक्षणं करोति—आख्यातं भाष्यकारकविशेषणम् ।

After advancing this theory with several authorities, Bhojadeva concludes thus:—

सर्वेषु सूत्रकारस्य भाष्यकारस्य च दर्शनेऽस्ति क्रियावा. क्रियान्तरेण संबन्धः । वादिनकारस्तु
मुष्मदस्मादिसनिपाताद्यर्थमाह्वानं भाष्यकारकविशेषणं वाक्यम् एकनिदुचनमित्यन्वयेन संशय-
स्परिभाषिकं वाक्यलक्षणमारभते । न च तेन संशयो व्यरहाः निदुचनीत्युपेक्षते । तदुचम्—

निपातादिव्यवहारां चाले दत्तारिभक्तिम् ।

साहचर्यावयवं तेन न सर्वं मुष्पलक्षणम् ॥

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1. 2. Cf. Ibid—अपि न मुष्पलक्षणं तदुचनं तदुचनं ।

l. 9. Cf. Ibid—ते च चैत्रे विकीर्णैलाककोलीकेलयोऽमिलः ॥

*[l. 10. " चरन्ति चतुरम्भोधि. also in सरस्वतीकण्ठाभरण.]

l. 12. See Śrīngāraprakāśa for the other example:—

ताम्रवतारयत्नर्नी रथाद्वततार च ।

l. 13. गत्री=a car drawn by oxen.

l. 17. Construe as यदग्ने=यस्या दंष्ट्राया अग्ने and यच्छुसैः=यस्य देवस्य श्वसैः ॥

गिरिगुडक='a ball' used in play.

l. 18. In this verse the verbal form भवतु should be added to complete the sentence.

*[l. 20. अभिमुखे मयि. (शाकुन्तल. II. 45.)]

*[l. 24. कियन्यात्रम् occurs also in सरस्वतीकण्ठाभरण]

*[l. 26. गुणवदलङ्कृतं च वाक्यमेव वाच्यम् । cf. वाच्यशब्दोऽयं गुणालङ्कारसंस्कृतयोः शब्दार्थयोः वर्तते । वामन 1-1-1.

गुणालङ्कारचारुत्वयुक्तमप्यधिकोऽवलम् ।

वाच्यमाश्रयसम्पत्त्या नेरुषेवामरुद्रमः ॥ भद्रोद्भटः ॥ Contrast with

this the later developments in the definition of वाच्य.]

l. 26. After explaining पदवाक्यविवेक, the author concludes the topic and declares the result. A Kāvya, according to Rājaśekhara, is nothing but a sentence having Gunas and Alaṅkāras. All early authors on poetics from Bhāmaha onwards have attached equal importance to both the words and their meanings, in the composition of a Kāvya. Rājaśekhara differs from them and holds that words alone are important in the constitution of the Kāvya. In this connection the definitions of Viśvanātha and Jāgannāthapandita are noteworthy; because they also hold that sentences alone are the chief constituents of a Kāvya. Cf. वाच्यं रसात्मकं वाच्यम्. (Sāhityadarpana) and रमणीयार्थप्रतिपादकः शब्दः वाच्यम् (Rasogaṅgādhara.)

l. 27. Here Rājaśekhara elaborately discusses the point raised by Vāmana in his first sūtra वाच्यं शब्दमलङ्कारम्. He records all the arguments adduced by previous authorities for or against the view above stated. Three arguments have been advanced in this connection by those who wanted to denounce the merits of, and to state the disadvantages in the study of, the Kāvya. These arguments are: first, that Kāvya should not be

taught to any one because they contain several untrue statements; secondly, because they encourage immoral practices; and thirdly, because they give teachings on indecent practices. In support of these three arguments they quoted several examples from the Kāvya. Rājaśekhara refuted all these hostile views on the Kāvya and proved that the study of Kāvya is irreproachable in every way because of its special merits.

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ll. 1-4. स्नेहः=moisture. Here the poet has employed the figure of speech known as अनिश्चयोक्ति in describing the fame of a king.

ll. 5-9. Here also अनिश्चयोक्ति is employed in describing the army of a king. The word पातालकाष्ठ is also used by Vāmana. (See Kāvyaśāstrakārasūtra 1-3-23.)

ll. 10-14. The words वाचाल and बुद्ध are used here to indicate the imperfection of वार्ता and पुराण in stating real facts. The word अन्वयाहृत should be pronounced with the काङ्क (intonation) which indicates interrogation.

l. 15. The reading in this line is defective in all MSS. It may be emended as:—

नासत्यमस्ति किञ्चन काव्ये सुखार्थमर्थवादोऽयम् ।

*[l. 17. पुष्पिण्यौ. ऐतरेयब्राह्मण 7-15-2. (33-3) सतपथब्राह्मण. 15-19.]

l. 17. This rk occurs in the शौनःशेपाख्यान where Indra advises Rohita, the son of Hariścandra to wander again in the jungle, and this the boy actually did. This rk is in eulogy of the wanderer.

शेरे=शेरते । प्रथये=प्रकृष्टे तीर्थक्षेत्रादिनामं ।

Here wandering is praised in order that Rohita may be tempted to accept this novel career. It is, therefore, called प्रशंसार्थवाद which may contain untrue statements also.

ll. 19-22. This is also another प्रशंसार्थवाद which praises grammar as superior even to Vedas. In this connection the Vedic view of Arthavāda is noteworthy. Vedic scholars are inclined to think that the chief object of अर्थवाद is only to praise the action prescribed in the form of विधि or निषेध in order to attract the performer; and,

therefore it does not matter if the Arthavāda contained some untrue statements also

|| 23-24 This verse is quoted by Patanjali in his Mahabhasya (Pāspasāhika) to show the utility of studying grammar. The commentator Kaiyata, however, attributes the authorship of this verse to Kātyāyana of वात्स्यायनोपनिषद्ब्रह्मनाहयश्लोकमभ्यपठितस्य तस्य श्रुतिरनुमादिवासिः । एकं शब्दं सम्मग्नं हातुं युः प्रयुक्तं स्वर्गं लोके कामयुग्मयति' इति ।

*[pp 25-26 | 16 From महाभाष्य पस्पदा]

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|| 1-16 All these lines are quoted here from the Mahabhasya of Patanjali, under the name Gonardiya. Here, it is said that one who speaks in words, which are grammatically correct, enjoys success in the next world, while the other whose speech is ungrammatical is contaminated or polluted. The sentence विषम उपन्यास which is found in the Mahabhasya after the words अज्ञानतस्य शरणम्, is omitted here. In the verse यद्दुग्धं नृणां, etc a question is asked. If ordinarily wine cannot bring heaven to those who drink it, how can it do so when drunk in Sautiamañiyaga? This is one of the arguments advanced by atheists to challenge the testimony of the orthodox. Read प्रमत्तगीत एव । तन्मवतो

|| 17-18 *[युगातुराग also in सरस्वतीकण्ठाभरण] Also quoted in Ś'ringaraprasāda

| 19 On moral grounds also the Kāvya is injurious and should be discarded

| 20 Read किञ्चिन्नृणामिति This verse is attributed to Vyākṛta in the Śūdratīrthānūmṛta, and it is also recorded in the Subhasitābhandagāra under the heading of अतर्क्यवर्तित. The reading in the 3rd पाद also is found there as अनेनैक्यपतिना which is better fitted than the reading अमागण निमिदम् found in the text

| 25 A similar explanation is given by Vatsyayana while concluding the chapter on पारदारिकाविरक्षण of the Kūmasūtra where immoral practices are described

of सदस्य शास्त्रतो योगान् पारदारिकविरहितान् ।
न याति छटना वधिनः सदारान् प्रति शास्त्रविद् ॥ ५० ॥

पाशिकवाप्रयोगाणामपायानाथ दर्शनात् ।
 धर्माद्येोध वेलोम्यात्राचरेपारदारिकम् ॥ ५१ ॥
 तदेतद्वारगुप्त्यर्थमारब्ध श्रेयसे नृणाम् ।
 प्रपानां दूषणायैव न विहेयो ह्यय विधि ॥ ५२ ॥

Kamasutra 5 6 2

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*[वाच्यमप्यो No 171 of शार्ङ्गधरपद्धति । स्याता No 161 of सुभाषितावृत्ति,
 attributed to भट्टगोविन्दस्वामी ।

c/ महीपते सति न यस्य पार्श्वे क्वचीधरास्तस्य कुतो यशासि ।
 भूपा कियतो न बभूवुद्व्यां नामापि जानाति न वोपि तेषाम् ॥

विक्रमाद्वचरिज 1-26]

ll 3-4 In addition to this, the statements of Dandin
 (Kavyadarsa 1-5) Bhamahā (1, 6-8) and Rudrata (1, 4-13)
 may be noted

l 19 प्रसीव = window

ll 27-28 Yayavariya holds that if this kind of description is
 a taboo in the Kavyas, the objection will hold good even in the
 case of the Vedas and the Śāstras the study of which in conse-
 quence should be abandoned

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*[l 2 उपरि च्चे पराश्रित मा न ह्युभयानि मग्वथा ।
 सर्वाहमस्मि रोमशा गुन्धारीणासिवाविका ॥

ऋग्वेद, २ १ ११ ७

निदक्त ३ ४ ३]

l 4 S'ringarapralāsa of Bhojā reads प्रकामधवल यस्या instead of
 यस्या प्रसन्नधवलम् ।

Adhyāya VII

l 10 पाठप्रतिष्ठान or settling the reading is taken up after the
 पदवाक्यविवेक according to the list of subjects given in the first
 chapter This order seems logical inasmuch as instructions on
 the reading of sentences are given after indicating their nature in
 previous chapters

ll 11-17 Sentences are again classified here according to the sect to which the speaker belongs, such as the द्रावि or वैश or वैष्णव. This classification should be known by the reader as it is a part of his education. Rajasekhara, in writing this chapter, seems to have drawn his information mainly from the Vayupurana. Bana, in his Harsacarita and Kadambari mentions this Purana, and the Sarasvateya cult which is inculcated in the Harsacarita and the Kavyamimanu, is chiefly derived from the same Purana. Rajasekhara in his description of the five kinds of speech also seems to be indebted to the Vayu and other Puranas. This group is named as Brahma and is divided into five classes सायमुव, एवर, भाव, भाविक and भावियुक्त. This classification actually appears in the Vayupurana (chapter 9) though the definitions and illustrations of these five kinds of speech are not found in it. Through this classification, Rajasekhara seeks to trace the origin and development of human speech.

ll 19-23 Here two kinds of speech सायमुव and एवर are differentiated. The first is सायमुव or the primitive speech in which neither the ideas follow in their logical sequence, nor the language appears to be refined, though it is able to express all objects, and even go so far as to describe the methods leading to salvation. Svayambhū is supposed to be the originator of two kinds of speech, one in the form of the Vedas is the earlier, while the other known as सायमुव or the primitive speech is the later. The एवर speech is more refined than the सायमुव and in it both the logical sequence and skill in composition are noticeable.

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l 1 The next stage of development is represented by the speech attributed to the Rṣis. In this speech sentences have more nouns and case-terminations than those previously described, and their import finds a ready expression. But this speech is invariably connected with some Mantras.

l 2 The next stage in linguistic development is represented by the speech of the Rṣis in which there is a great volume of short sentences full of Nityas without any case terminations. But in this speech there is frequent use of words found only in the Vedas.

l 5 The fifth or the last stage is represented by the speech

attributed to the Rṣiputras This is difficult inasmuch as there are words which cannot be definitely separated, and therefore, the import of the sentences becomes doubtful, thus making their meanings obscure In this speech, there may be frequent use of Yamaka, Anuprasa and other Śabdacitras Ślesa, etc

ll 8-15 After explaining the different stages of human speech, Rājasekhara proceeds to characterise the various grades of development in divine speech which seem to be purely imaginary and fanciful The creator in the beginning of creation taught a language to his 64 disciples Brahma and others and this speech was known as the Parameśvara or Divya This speech was adopted by the different grades of divine beings and practised according to their capabilities The Pisacas and Apsarasas are represented to be using the Divya language in their lands, but they are nevertheless allowed in the Sanskrit drama the use of two other languages namely the भूतभाषा and the प्राकृतभाषा respectively

l 16 The original language दिव्य or परमेश्वर which is spoken by divine beings is divided into four different classes, representing the four styles of writing वैकुण्ठ etc Yoginis are probably the female attendants of Śiva or Durga and their language is here represented by the word योगिनीमत The female magicians, such as Kamandakī Kapalakundalī etc described, for instance in the Mahatimadhara may also be represented by the word Yoginī It is, however, noteworthy that these four speeches generally resemble the four Ritis वैदग्ध्यं गंभीरा पाञ्चली and लटीया respectively

*[l 20 यद्यद् found in सद्भक्तिर्णामृत and सरस्वतीकण्ठभरण]

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l 15 योगीन्द्रदर्शन=mirror of saints Best saints also obtain the knowledge of their own self in His presence

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ll 1-4 The main headings under which language is divided, are three Brahma Śaiva and Vaiṣṇava Under Brahma speech are included the dialects of the Rṣis and their followers, while under Śaiva are mentioned the dialects known as Parameśvara or Divya Now, the dialect coming under the Vaiṣṇava or the Mānuṣa form of speech is dealt with This form of speech is chiefly needed for poets of classical literature Though Rya

śekhara is primarily concerned only with this third variety of speech, he mentions nevertheless the first two kinds of speech, namely, the dialects of the primitive ages and divine beings, because he wanted to show the different stages of linguistic development and also because these are employed by dramatists in their dramas

*[ll 5-25 वैदर्भी गौडीया cf सा तथा वैदर्भा गौडी पाञ्चाली चेति । वामन 1 2 17
काकुर्वकोक्ति etc cf

विस्वरुद्रकिन्दमागादङ्घ्रिष्वरविज्ञेयतो भवति ।
अर्थान्तरप्रतीतिवैनासी पाकुर्वकोक्ति ॥

रुद्र-काव्यालङ्कार 2-16

cf also काकुर्वकोक्तिस्त्वल्ङ्कारत्वेन न वाक्या । पाठधर्मत्वात् । तथा चानिप्रायवान् पाठधर्मं पाङ् । स पञ्चमलङ्कारी स्वादिति गायत्रीय । गुणीभूतव्यङ्ग्यप्रमेद एव चायम् । शब्दरूपप्रत्येनार्थान्तरप्रतीतिहेतुत्वात् ।

यदाह ध्वनिकार —

अर्थान्तरगति वाक्का या वैषा परिदश्यते ।
सा व्यङ्ग्यस्य गुणीभावे प्रकारमिममाश्रिता ॥

सा च काकुर्वीया—साकाङ्क्षा निराकाङ्क्षा च । वाक्यस्य साकाङ्क्षनिराकाङ्क्षत्वात् । यस्माद्वाक्यात् यादृश सङ्केतवलेनार्थं प्रतीयते न सादृश एव, नित्तु न्यूनाधिक प्रमाणवलेन निर्णययोग्यस्तद्वाक्य साकाङ्क्षम् । तद्विपरीत निराकाङ्क्षम् । यत्तुगता व्याकाङ्क्षा वाक्ये उपचर्यते । सा च प्रकरणवत्ताश्चि श्रियते । विशिष्टविषय य च तस्यास्मात् एवावसीयते ॥ हेमचन्द्रकाव्यानुशासन V

साकाङ्क्षा and निराकाङ्क्षा cf द्विविधा वाङ् । साकाङ्क्षा निराकाङ्क्षिति । वाक्यस्य साकाङ्क्षेति । नाव्यशास्त्र chapt 17, also सरस्वतीवण्टाकरण 2-56 नवजलधर विक्रमोवशीय IV I]

ll 5-8 Vamana mentioned three Ritis But Rudrata who flourished later added a fourth and called it Latīyā. After him came Rajasekhara who, though conversant with Rudratas view, did not accept the Latīyā Riti, but followed Vamana in this respect. The reason why Rajasekhara ignored the view of Rudrata seems to be that he did not see any necessity of acknowledging a separate Riti beyond Pancha, probably because the definition of Rudrata which is given below, did not convince him of the necessity

द्विविदा पाञ्चाली लटीया पञ्च सप्त वा यावत् ।

(K A 2-5)

The three Ritis and the different Kakus form parts of instruc-

tion on reading. The reader should observe these Ritis with proper intonations on the Kakus while reading poetry, so that the meaning may be readily understood by the listener.

1 10 Kakuvakrokti is one of the S'abdalanakaras according to Rudrata. Yāyavariya disagrees with him, but follows the definition of Ānandavardhana who seems to think that Kaku is a variety of intonation which serves to bring out only that sense of a passage, intended by the authors to convey, and no other. (For further information, see pp 212-213 of Dhvanyaloka and Locana.)

1 15 Again, a sentence may be used with two varieties of Kaku, namely साक्षाद् and निरासाद्. In such cases the question raised by the first Kaku will be answered by the second. The verse यदि मे वदन्ता etc. is an example of this kind. Here, a Nayika replies to her friend who had put a question as to whether her lover could be made sympathetic towards her by the Duti whom she had sent. The reply of the Nayika is with आक्षेपमन्त्राद् and, therefore, is साक्षाद्. आक्षेप is denoted by the कद् which bears an express censure on the Duti who had become faithless to her.

The same verse may also denote विधि and, therefore, become निरासाद्. Vidhi is indicated in the sense that in case the Duti faithfully carries out her wishes the Nayika will certainly be drawn towards her (Nayika).

1 18 प्रश्नगर्भाः. The verse गतं स कालो etc. is found in the Bala-
 runayana of Rājasekhara (3 2). This verse may be interpreted with two kinds of Kaku, namely, प्रश्न and उत्तर thus making it both साक्षाद् and निरासाद्. In this verse an eagle tells his wife that those days when Ravana was everywhere successful are gone, and that evil days have dawned on him so that his enemies are crowned with success. Here two different intonations on the part of the speaker on the words गतं and वर्तेते will indicate both a question and its answer.

1 21 चिन्तकं etc.—The third and last variety of Kaku is illustrated in the verse नदन्तधरं etc. Each pada of this verse will be read differently with two Kakus denoting doubt and decision, and thus make the sentence both साक्षाद् and निरासाद्.

1 26 These three Kakus each with two varieties are invariably

connected with one another. There are, besides, other varieties of Kāku but they may occur without any definite relation amongst themselves.

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*[I. 1. युष्मच्छासन वैपीसहार 1-12]

ll. 1-4. The first three lines in this verse have the Kāku denoting अश्रुपगम while the last line indicates अनुनय. It may be noted here that the two ideas expressed by the two Kākus are not interdependent.

*[I. 5. ममामि वैपीसहार 1-15]

ll. 5-8. Here first three lines have the उपहास Kāku by which the real intention of the speaker is revealed, though it is quite contrary to the sense expressed by the lines. The Kāku denoting अश्रुसहा is found in the last line, and here also in reality, the speaker does not intend to live यन्धि as he says.

ll. 10-13. This is a verse with three kinds of Kāku. Here each line contains three Kākus, namely, अवधारण, अपन्द्व and अनुशोचन. The words सेव have the Kāku of अवधारण, नो वरहक etc have the अपन्द्व Kāku, while the whole line must be read in a way so as to show अनुशोचन of the speaker.

*[I. 14. उच्यता (कित्त 9-39)]

ll. 14-17. In this verse four kinds of Kāku are expressed. They are quite different from one another and have intonations on four small sentences contained in this verse. By these four Kākus ईद्व, प्रतिषेधन, अश्रुपगम and निवेद are expressed in the four sentences, one following the other in sequence.

ll. 18-19. For the continuation and context of the verse उच्यता etc. see Kirātārjunīya 9-10.

किं मतेन न दि युष्मदुपैतुं व इत्ये सुभयमानिनि गान ।
योपितामिति कथातु समेदं कालिभिर्बहुविधा प्रतिष्ठे ॥

The different varieties of Kāku with the same illustrations are also found in the Ś'ringāraprakāśa of Bhojadeva (Prakāśa VII) and in the Bhāvaprakāśana of Ś'aradatanaya (GOS. ed. p 146). both of whom seem to have drawn their information on Kākus from the present work.

I. 20. The further portion of this chapter shows the importance of the knowledge of Kāku for a clever reader.

I. 21. सत्वाङ्गानिनव=historionics of Sāttvika and Āṅgika.

I. 23. The accents in Vedic Mantras, and changed accents in compound words for the purpose of obtaining different connotations from the same words, according to the rules of grammar, may be called the Kākus of the S'āstras.

I. 25. The Kaku not only reveals a different sense from the ordinary meaning of the words, but also trains the reader in histrionics in order to enable him to express the different senses conveyed by the words.

II. 26-27. Here Rājasekhara praises the poet or the reader who is able to use appropriate Kākus either in his poetry or in reading. But Ānandavardhana is, however, inclined to characterize such Kāvya as inferior or गुणीभूतव्यङ्ग्य because in this Kāvya the suggested ideas are expressed by the Kāku. (see Dhvani pp. 212-213). The substance of Dhvani is held by Ānandavardhana as the best form of poetry; but this theory of Dhvani is not recognized by Rājasekhara in spite of the fact that the theory was well known in the field of literary criticism even before the 9th century A. D.

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*[For the ङकु and पाठगुण cf. भरतनाट्यशास्त्र chap. 17. वाङ्मयविधान,]

II. 1-2. Here it is said that mastery in the art of reading Kāvya can be obtained only by those persons who are highly cultured. The author even goes further and states that the art of composing poetry appears to be quite easy when compared to its reading.

II. 3.-4. Like the art of singing, the art of correct reading is not obtained in one birth, but it is the result of experience in many previous births.

II. 7-8. Here is given an account of the different intonations for reading different types of poetry.

प्रसन्नः । The portion of poetry where the Guṇa प्रसन्न is found. Daṇḍin defines प्रसन्न as प्रसिद्धार्थम्.

तद्विरोधिनि । ओत्स् is the Guna opposed to the प्रताद, and it is defined by Dandin as समासभृदस्त्वम् While reading this kind of poetry the intonation should be of the tar variety

॥ 9-12 In these two verses an account has been given of good and bad forms of reading

*[1 15 यथा -वाग्नी हरेत् found in Panini's and Yajurvedya's S'ikṣas,]

॥ 25-28 From here onwards Rājasekhara gives the different methods employed for reading the Kāvya by men belonging to different countries of India The people who reside in the countries east of Benares, read Sanskrit well but their reading of Prakṛta is very bad

*[1 27 ब्रह्म विज्ञापयामि quoted in सरस्वतीकण्ठाभरण 2-14 ब्रह्मविद्यादिना निदार्थानुवादेन गण्डेयु प्राकृतानीचिल्य राजशेखरेण व्यणितम् ॥ रत्नेश्वर ।]

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॥ 1-2 Here also the reading of the Gaudas meets with unfavourable criticism as it does not conform to any of the rules of reading The reading पाठ is suggested here instead of पाठी owing to the nature of the adjectives नातिस्पष्ट etc the word वाङ्म is to be taken here to mean something belonging to a Brahmana

॥ 3-4 Kainatas are criticized here as they are always fond of using the letter ta' everywhere without paying any attention to the Rasa or Rati or Guna in the poetry they read

॥ 5-6 वाक्यमना -knowing that it is poetry

The reading of the Dravidas is said to be always accompanied with music whether they read poetry or prose or Cūpa

*[1 7 पठन्ति ह्यम cf

शब्दन्ति उच्यते लया प्राकृतं संस्कृतद्वयम् ।

अपभ्रंशेन वृष्यन्ति खेन नाम्नेन पुनरा ॥ सरस्वतीकण्ठाभरण II 13

cf यद्योति किल संस्कृतस्य सुदृशा जिह्वाह्य यन्मोदते

यत्र श्रोत्रपथावतारिणि कटुर्भाषाक्षरणा रसः ।

यद्य चूर्णवद पद रतिपतेस्तत्प्राकृतं यद्वच

स्वौर्गदौर्लभितार्ति परस्य सुदती द्येनिमेयवन्तम् ॥ Ibid II 16

गौडया संस्कृतस्था परिचितरचय प्राकृते लाटदेव्या

सप्तप्रसंगप्रयोगा सरस्वतमधुनश्चक्रेगद्वावराश्व ।

Most of this chapter is quoted in Hemacandra's *Kāvyañuśāsana-viveka* and Vāgbhaṭa's *Kāvyañuśāsana*. Not quite of this but of a similar type, are the various *Paricayas* in the fifth *Sandhi* of the *Kavikaṇṭhābharāṇa*. Vinayacandra in his *काव्यशिक्षा* mentions *तर्कपरिचय, व्याकरणपरिचय, चागम्यपरिचय, धनुर्वेदीय* (the quotation is the same as one in the *Kāvyañimānsā*, स दक्षिणापाद् ०) *उत्पाद्यसंयोग* (quotation is the same as in the *Kāvyañimānsā*, उभौ यदि स्योतिः). *भारतपरिचय, रामायणपरिचय, मोक्षोपायपरिचय, आत्मज्ञानपरिचय, धातुवादपरिचय, पुरुषलक्षणपरिचय, घृतपरिचय, स्त्रियपरिचय, वृक्षपरिचय, वनेचरपरिचय, भक्तिपरिचय, विवेकपरिचय, प्रथमपरिचय, हस्तिपरिचय, पंचरूपपरिचय, छात्रपरिचय, धनुर्वेदपरिचय, गजलक्षणपरिचय, नुरगलक्षणपरिचय.*]

II. 1-5. काव्याद्योनयः ।

The sources of the theme of poetry are detailed in this chapter according to the classification scheme given by the author in the first chapter. The faculty of discovering an appropriate theme for poetry after examining these sources is called *Vyutpatti*, and this has already been dealt with in the fifth chapter. The early writers on poetics mentioned these sources as *वङ्गपाद्* or limbs of poetry, and they advise the poets to be sufficiently conversant with them. But this list of 12 or 16 sources adopted by Rājasekhara is not found in any of the earlier works. Among the lists given in the early treatises, the list of Vāmana seems to be fairly exhaustive and to the point (see 1, 3, 1-20). Rudrata's list is almost similar to that of Bhāmaha (1-9) and is given below :—

एतद्व्याकरणकलाश्लेषस्थितिपदपदार्थविक्रान्तर ।
गुणयुक्तविवेको व्युत्पत्तिरियं रामासेन ॥

(K. A. 1-18.)

Rudrata holds that there is nothing in the world of words or things which cannot be made use of in poetry, and, therefore, the poet must be conversant with all varieties of subjects. Rudrata says:—

विद्यतस्तु किमन्यत्तान इदं वाच्यं न वाचकं लोके ।
न भवति यत्कव्यात्तं सर्वज्ञस्य ततोऽन्यथा ॥

(K. A. 1-19.)

On this point compare Bhāmaha:—

न न शब्दो न तद्वाच्यं न न न्यायो न सा कला ।
जायते यत्र वाक्यादमरो भारो महान् क्वचिः ॥

(K. A. 5-4.)

Also Bharata's Nāṭyaśāstra :

न तत् ज्ञानं न तत् शिल्पं न सा विद्या न सा कला ।

न स योगो न तत् कर्म नाप्येऽसिन्वन्न दृश्यते ॥ 1-117.

But Daṇḍin in his Kāvyaḍarśa condensed the same idea in a remarkably short sentence: श्रुतं च बहु निर्मलम् । 1-103.

Later writers on poetics, such as Abhinavagupta, Mammaṭa and others followed the same list and illustrated each point in the same way as Rājasekhara did. (See commentary of Abhinavagupta on the above verse of Bharata (G.O.S. ed. p. 42) and the Kāvyaṇprakūśa 1-3).

*[l. 6. उर्वशी. (शतपथ. 5-1-2)

l. 11. यदेतन्मण्डलं Cf. महानारायणोपनिषत् XII. 2;

l. 15. एतद्यत्. सूर्यशतक. 89.]

ll. 17. Construe and translate :—अयं वेदवेदी समग्रः वर्गः. यं वेदत्रितयमयं वेद=this entire group of people who profess to know the Vedas acknowledge him who is the embodiment of the three Vedas: सः सूर्यः सः धियोऽस्तु ।

*[l. 24. हंग प्रयच्छ (विक्रमोर्वशीय. IV. 17.) Cf. वाक्यपट्टना । यथा-हंस etc. इयं पूर्वशास्त्रनिबद्धम्योत्तरार्धस्य तदर्थाननुयायिनाऽपि प्रस्तुतार्थाविरुद्धेनेनवाक्यतयैव घटित-स्वादावयपट्टना । सरस्वतीकण्ठाभरण. II.]

ll. 22-25. In this verse quoted from the Vikramorvaśīya, the king Purūravas requests a swan to return his beloved उर्वशी as it had misappropriated her graceful gait of walking. To accuse the swan with a charge of the theft of his beloved, Kālidāsa quotes Nārada where it is said that a person can be charged with the theft of the whole property when a portion of the stolen property is actually found in his possession.

Cf. यथाऽऽह नारदः—अनेनार्थाभियुक्तेन सर्वद्रव्यापत्त्रयिना ।
विभाषितेऽदेशेन देयं यदभियुज्यते ॥

(Jīmūtarāhāna's Vyavahāramātṛkā: Memoirs of A.S.B. p. 311.)

निन्दुते तिस्रिंशेऽहमेवदेशकितरिणः ।

दास्यः सर्वं वृषेणार्धे न प्रच्छन्ननिवेदिनः ॥

(Yājñaralkya.—Vyavahārikāg la 20.)

एवदेशकितरिणो वृषेण सर्वं दास्यः ॥ Gautamasmṛti.

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*[1 1 न स सञ्चित (सामान्य-विष्णुवाक्य 34-18)

] 3 मद (जानकीहरण XII 36 The first half reads as
एद नवै द्वैर्बलेन लम्बित विसृज्य पूर्वं समसो विट्प्रयताम् ॥

] 7 हिरण्य from अग्निपुराण ।]

] 7 Cf Vayupurana chapter. 67 —

हिरण्यकशिपुर्देस श्लोकेगीत पुरातने ।

‘एना हिरण्यकशिपुर्या यामासा निषेवते ।

तस्यै तस्यै दिशे देवा नमश्कुर्महापमि ॥’

[1 9 स सञ्चरिण्यु (भाष 1-46)

] 21 सामान्यवाचि quoted anonymously in कवी द्रवचनसमुच्चय
(No 270)]

ll 19-24 प्रमाणविद्या includes, according to Rājasēkhara, not only the three Vedic schools of philosophy but also the other heterodox schools, such as the Bauddha, Ārhata and Lohayata which are taken as पूर्वपक्षतर्क on p 4 l 17 of this work. The Mimamsa has been separated from Tarkas on the ground that this school does not adduce any argument against the injunctions of the Vedas, while the Tarkas attribute greater importance to rational arguments than to Vedic injunctions. The word Mimamsa also means पूजितविचार, or in other words discussions conducted on the assumption that the Vedas are of superior authority while decisions arrived at by mere arguments are called Tarkas. Hence शीमावा and तर्क are classified as different Pramānas. Mimamsakas believe that a word at first means an entity in general and the particular thing meant by the speaker is understood only when it is connected with the meanings of other words in the same sentence. See Jaimini's Sūtra आकृतिस्तु क्रियार्थं वात् । 1-3-33 Here आकृति is taken as सामान्य or जाति which each noun signifies. See, Kumārila's definition of आकृति

जातिमेवाकृतिं प्राहुर्व्यक्तिराक्रियते यया ।

सामान्यं तत्र विण्दानमेव बुद्धिनिर्घनम् ॥ ३ ॥

तन्निमित्तं च यत्किञ्चित्सामान्यं शब्दगोचरम् ।

सय एवेच्छतीत्येवमविरोधोऽयं वादिनाम् ॥ ४ ॥

Slokavarttika—Ākṛtivāda

see also—

अभातरितसामान्यविशेषेषु द्वि दुबल ।

सामान्यवचनं शब्दो वाचते सभवावलात् ॥ २०-२८

Ibid Sambandhaśeṣavāda

Among the Mimamsakas, the followers of Kumāṛila are called अभिहितान्वयवादिन् because they hold that a word in a sentence is capable only of expressing its meaning, while its connection with the meaning of other words is decided on seeing the nature of other words in the same sentence. But the Pīabhakara school of Mimamsa believes in अविताभिधानवाद and holds that the meaning of each word is अन्वित or connected with others. According to this school also अचित्तसामान्य is the expressed meaning of the word, while अचित्तविशेष is the meaning derived by its connection with other words.

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*[1 1 नास्तो (गीता 2-16)

|| 1 6 The Sāṅkhyas are called Satkaryavadins while the Nyayikas call themselves as Asatkaryavadins, and the two schools are therefore opposed to each other. The theory of सत्कार्यवाद is that the effect produced by a cause is not entirely different from the cause, and that the effect also always exists in the cause. Similarly, the cause of an effect does not entirely disappear after the production of the effect, but it exists in the form of that effect. This may be illustrated by the instance of gold and golden ornaments.

नास्तो विद्यते भाव = a thing that does not exist cannot be produced.

नाशको विद्यते सत् - the existing one (cause) does not perish (after producing the effect).

In the verse य एते etc the same theory is illustrated on the analogy of the earth and earthen vessels, thus showing that the effects are not different from the cause which in this case is earth.

*[1 9 किमीह किं वाय (मद्भिन्न खोत्र 5)]

|| 7-12 For Rajaśekhara's conception of the existence of Īśvara and his creation of the world see Nyayasutra of Gautama 4 1 19 21, Nyayavarttika of Uddyotakara on these sūtras Nyayamañjarī of Jayantabhaṭṭa pp 190-204 and the Praśasta padabhaṣya on Kanadasutra pp 48-49. Regarding the ऐवर्थ of Īśvara the following verse is quoted by Udayanacarya in his Kusumāñjali fifth śtabaka —

सर्वज्ञता वृत्तिरनादिबोध स्वप्नान्नता निवृत्तमल्लसत्तादि ।

अनन्तरादिश्च विभोर्विचिज्ञा पडाहुस्तानि महेश्वरस्य ॥

ll. 13-18 The Vyūhānavādins among the Bauddhas do not believe in the existence of the objective world except the Vyūhāna. According to them, therefore, words cannot denote any outward object, but produce a momentary effect and transmit the idea of the speaker to the minds of his hearers. The view of the Vyūhānavādins has been clearly explained by Śāntaraksita and Kamalasila in their works *Tattvasaṅgraha* and its *Pañjika* (GOS. Nos. 30-31)

cf. विवक्षानुमितिश्छिद्यमानारं वागभाषत ।
व्यवस्यतो प्रवृत्तिक्षेप्तदेवास्मन्मत पुन ॥

Tattvasaṅgraha. p 290.

Kamalasila quotes a line from an earlier work in support of this view.

अन्ये त्वाहु —‘अर्थविवक्षा शब्दोऽनुमापयति ।’
यथोक्त—‘अनुमान विवक्षया शब्दादन्यत्र विद्यते ॥”

Tattvasaṅgraha. p 289.

This view is illustrated by the verse *भवतु* etc., in which the same words such as *न न न मममा* etc., spoken by a lady at one time convey *निषेध* or *denial*, while at another her acceptance, according to circumstances

ll 19-23 *Lokāyatikas* or the atheists do not recognise the soul or *Ātman* who may enjoy the fruits of his action either in heaven or in hell after death. They also hold that the *Vyūhāna* or consciousness found in living beings arises out of a combination of the five elements, in the same way as a few ingredients produce wine. This theory of the atheists also is quoted and refuted by Śāntaraksita in the *Tattvasaṅgraha*

cf. तस्माद्भूतविशेषेभ्यो यथा द्रुपद्रुरादिभ्यः ।
तेभ्य एव तथा ज्ञान जायते व्यज्यतेऽथवा ॥

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साधिविन्सना = those who meditate on the Supreme Being

ll 24-25 The soul, according to the Jains, is the doer and enjoyer of all actions and is of the same size as the body. They also consider the *futility* of the body or *Ātman* in case the *size* of the soul is acknowledged as either smaller or larger than that of the body. This is what is shown by an example in this verse

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1 3 सवपापदं वात्= because it is fit for all kinds of cultured associations' The word Parsada may refer to the Vedic Sutra literature belonging to several pariśads as well. The Pratiśakhya works are included in the Paṛśada literature. The word generally means grammatical works affiliated to the Vedas. See Nūl ta 1 17 and the Pratiśakhya section of the History of Ancient Sanskrit Literature by Max Muller (p 68-70)

11 7-9 समयविद्या='religious doctrines

The terms घोर, घोरतर, मद्ग, विद्या, वज्र and परपरपद refer to the different tenets of the doctrine of the Sāṃyites

11 10 13 That the Paucarāṭia doctrines are based solely on the theory of the four Vyūhas of प्रद्युम्न अनिरुद्ध सद्रूपण and बाहुदेव is explained here in detail

सर्वज्वर=the sufferings both mental and physical

11 14-17 The Mahayana School of Buddhism enjoins that the Bodhisattva should have great compassion for the suffering humanity and should not receive emancipation, though fully entitled to it until the whole creation is delivered. Further, the Bodhisattva is required to work continuously for the emancipation of living beings by sacrificing his own merits, and taking the consequence of all bad actions done by others on himself. This theory of the Mahayanists and the description of the सुखावती heaven, which is above the ten Bhūmis are the subject-matter of this verse कलिकल्प etc. Kumārilabhatta quotes the same verse in his Tantravarttika and attributes its origin to Buddha (Tantravarttika 1-3 2). The Hinayanists on the other hand, possess no such compassion for the suffering humanity as Mahayanists do, and they desire emancipation only for themselves. In this verse the methods of a Mahayanist Bodhisattva are described. For further information on the two Yānas of the Buddhists compare Tattvasaṅgraha (p 872)

ये तावज्जात्यादिदुःखोपीडितमानसा ससारादुपस्रमनस तदुपशमनामन प्रार्थयन्ते तेषां श्रावकादिबोधनियतानां सगाराद्भयमेव नैराभ्यभावनाधिचिन्तितम् ।

ये तु गान्धिशोषाप्रकृत्यैव परहितकरणैवाभिरामा सुसारादिदुःखत्रितयपीडित नगददेक्ष्य कृपापरतन्त्रतया तद्दुःखदुःखिनं क्षामन्ति व्यपे नामपाह्य सत्कलनेव ससारिण आमवेनाभ्युपगता तपरित्याग्य प्रमिदधते तेषां बहवैव भावना प्रवृत्तिनिमित्तम् ॥

l 18 राजसिद्धात्तदयी—The three S'astras of Artha, Natya and Kama are mentioned here as of interest only to the royal personages, because it is only the kings who are able to practice, follow and appreciate the doctrines inculcated in these Sastras

*[l 19 शम-वायाम्भ्या (चलराजायण 1-24)]

ll 19-22 This verse of Rājasekhara has also been quoted by Abhinavagupta in his अभिनवभारती while commenting on the verse of Bharata न तज्ज्ञान, etc see Abhinavabharati (G O S No 36 p 42)

For an explanation of this verse, compare the शमव्यायामिक chapter of the Arthashastra of Kautilya

शमव्यायामौ योनक्षेमयोर्वेदि ।
कमारम्भाया योगारायणे शमम् ।
कर्मफलोपभोगाना क्षेमारायणे शमम् ।
शमव्यायामनोर्वेदि पाहुष्यम् ॥ etc

आवाप = 'intention of declaring a war' In this verse Rājasekhara exhibits his special acquaintance with the Arthashastra of Kautilya

ll 23-26 This verse shows that the author was fully conversant with the contents of the Nātyashastra, for, he describes not only the dancing postures, but also explains such technical terms as सम्बितलय etc which pertain to the science of music Of Nātyashastra

अङ्गभूता हि तालस्य यतिपाण्डिता स्मृता ।
प्रयो लयास्तु विज्ञेया हतमध्यविलम्बिता ॥

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*[l 2 असौ मन्दरतस्त cf दामस्त 2 13, 9 and 13]

l 2 मन्दर = 'from the Mandara mountain' or 'one with dissimilar conjugal affinity'

दामर = 'from the war' or 'one with similar conjugal affinity'

ll 3-9 Poets are here advised to mix freely with common folk in order to be acquainted with their mode of life and expression The mode of life is generally recognized as of two varieties

the cultured and the uncultured How the uncultured folks behave and how they express themselves are treated in these two verses

सुटितपिठरी=cracked pan

Here an uncultured woman talks to her lover regarding the changed treatment she was getting from him of late The following may be cited in this connection as a contrast to illustrate a refined address on the same subject

पुराऽभूदस्माकं प्रथममभिगिष्ठा तनुरिय
ततो नु त्वं प्रेयानहमपि हताशा प्रियतमा ।
इदानीं नायस्त्वं वयमपि क्लृप्त किमपर
मयाऽऽन प्राणाना कुत्रिशकटिनाना फलमिदम् ॥

In the second verse इक्षुदण्डस्य etc a popular mode of expression is illustrated while describing the days of the Phālguna month in which things such as इक्षुदण्ड, etc are very commonly enjoyed by the country folk See the description of Hemanta and Śāsira on pp 102-104 of this work For the correctness of the word शैव see notes on p 216

॥ 10-19 समस्तजनजन्य = 'pertaining to several groups of people'.

कतिपयजनजन्य — 'pertaining only to a limited circle'.

The verse पिबन्ति etc exhibits the knowledge of the poet concerning the topography of South India where मरिच, ताम्बूल and मधु are common products of the land

In the second verse the feelings of women of the Kuntala country in amorous sports are described, while the third gives an idea of the geographical peculiarities of the Nepal country

प्रविशणैकपाली='an avenue made up of a kind of fragrant trees'

*[18. शार्दूलमदमण्डना = कस्तूरिपङ्कमण्डना ।]

॥ 20-23 In this verse are described the actions of a Nāyika who wanted to put a stop to the conversation of her lover with her friends, in order to secure privacy, as also the action of her lady-friends who knew the Nāyika's intention and left the place on the plea that they were called by somebody outside

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17. The reading कण्ठ्या is adopted here as it is found in two Mss B and C. and सर्ग is changed into गर्ग as it is required to

be construed with the word यस्य. The first half of the verse should, therefore, be construed as यस्य कथासर्वं न नीचे, अथ न प्रतिभाक्षय स कविप्रामाणी ।

According to the reading available in Ms A, however, the construction will be as follows —

यस्य (कवे) सर्वकथासर्वं (गौं) न नीचे, (यस्य) न प्रतिभाक्षय स कविप्रामाणी ।

This construction also gives a good sense inasmuch as the सर्व and कथा developed by a poet through his power of imagination and described in the last two verses, are the subject-matter of this Sloka. The only defect in this reading is that the two words नीचे and प्रतिभाक्षय do not sound well. An emendation may be suggested giving a better sense as —नवीनार्थकथासर्वं यस्य न प्रतिभाक्षय । स कविप्रामाणी । but this emendation is not supported by any of the Mss available.

ll 9-18 A knowledge of different sciences and common practices is considered necessary for poets by later writers such as Kṣemendra, Hemacandra, Vagbhata and Vinayacandra who have included several varieties under the heading of Prakiraṇa. But Rājasekhara illustrates only four kinds of them and suggests several more worthy of being known by poets, saying एव प्रदीर्घकान्तरमपि ।

On Hastasūtra, for instance, the verse मेघानं etc is quoted here as an illustration. Here the well known habit of elephants while bathing in the river is correctly observed in the description of Iravana's throwing up water.

*[l 18 स दक्षिणापात्र (कुमारसंभव III 70)]

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*[l 2. पाण्डुरोऽयमसुखित (रघुवंश VI 60)

ll 1-5 These last four additional sources for the theme of poetry, introduced by Rājasekhara for the first time, are not referred to by any of the later writers, though the other twelve sources are quoted sometimes with the same illustrations as given by our author. It is not, however, easy to surmise how these four principles उचितसंयोग etc are considered as सव्यायंयोगि by Rājasekhara. But it is clear that Rājasekhara has shown by these four illustrations the four methods of description उचितसंयोग is 'the appropriate connection (of things)'.

ll 6-9 योक्तृसंयोग = the connection of a thing already descri-

bed as connected with others. In this verse the dust raised up by the march of an army is described as already connected with other things such as सुरदन्तिदानोदक and चक्षुःसहस्र of Indra. This dust is said to have been mixed up with the water of the celestial Ganges where the divine ladies are accustomed to take their bath.

*[1. 10. उभौ यदि व्योम्नि (माघ. III. 8.)]

ll. 14-19. संयोगविकारः=change due to connection. Imaginary and natural changes are described in these two verses one after the other.

पीयन्ते. This verb is derived from the root पीद्, पाने of स्पन्विकरणि.

Adhyāya IX.

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*[Pages 42-44. 1. 10. are quoted by Hemacandra in his काव्यानुशासनविवेक. pp. 122-123.]

ll. 1-4. सः stands for काव्यार्थे or the theme of poetry. Drau-
hiṇi's view is cited here for the second time. For the other
reference see notes on p. 2. 1. 24 of the present work. दिव्य means
the activities of divine beings.

ll. 5-8. The first half may be construed thus: निजवासगतया
रम्भया नलक्ष्मणस्य विरहात् (तं) स्मृत्वा उत्कण्ठुं तुम्बुरीः पीणासमं यत् उद्गीतम् ।

Kāvyaṅśāsanaviveka reads उत्कण्ठसरम्भया instead of उत्कण्ठे रम्भया ।

*[1. 13. धियः पतिः (माघ. 1. 1.)]

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ll. 20-23. If the reading षोडशशुक्रः is adopted, प्रणमति should
be connected with तद्वक्त्रे. The words कपिल, कुलिङ्ग, ससिक, पद्म, कम्बल,
सङ्घपाल etc. are the names of different serpents in the nether world.
Many of the names are found in the Mahābhārata (Ādiparva
Adhyāya 85.) सङ्घपाल seems to be the same as the father of S'aṅ-
khaçūḍa, the serpent who was given protection by Jimūtavāhana,
the hero of the drama, Nāgānanda. The subject matter of this
verse also seems to be connected with the story recorded in the
Nāgānanda.

ll. 24-27. This verse describes the conversation between

Karṇa and the serpent *Aśvasena*. *Aśvasena* who was an enemy of Arjuna entered the quiver of Karṇa without his knowledge in the form of a serpent-mouthed arrow. When once Karṇa failed to slay Arjuna with that arrow, the serpent *Aśvasena* requested Karṇa to charge his bow with the same arrow again. But Karṇa refused. This last part of the episode is stated in this verse. For further details see *Mahābhārata Karna-Parva*, 90. Out of the two words *अर्द्धबले* and *अकर्ण* used as epithets of the serpent, the significance of the first word is unknown, while the second *अकर्ण* denotes that the serpents are devoid of ears. *हरशिष्य* is *Bhārgava Paraśurāma* and Karṇa is his disciple.

मूर्खैः । This shows that the arrows of the earth also are capable of achieving the same object as those of the nether regions.

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I. 1. *इहापि* etc. The four sub-divisions' of the *दिव्यमातृ* group referred to on page 42, I. 9 are said to be applicable in the case of the *मर्त्यपताल* group also.

II. 7-10. In this verse, events connected with persons belonging to the three worlds are described. For the story of *Āstika*, the sage who protected the serpents *Takṣaka* and others from being destroyed in the sacrificial fire of king *Janamejaya*, see the *Āstika-parva*, a sub-section in the *Ādiparva* of the *Mahābhārata*.

उद्धत=shaking or moving.

*[I. 13. *विचारितसुखः* cf. *तत्र दशविधमत्कारः अविचारितरमणीयः विचार्यमाण-रमणीयश्च* (कविकण्ठाभरण. Sandhi III.)]

II. 12-14. Followers of *Udbhaṭa* classify the subject matter of literature under two varieties: *विचारितसुख* and *अविचारितरमणीय* and hold that the *S'āstric* literature deals with the former, while the latter is the subject of *kāvya*. Probably *Udbhaṭa* must have expressed this view in his commentary on *Bhāmaha's* theory as recorded by him in the two verses quoted below:

तज्ज्ञैः काम्यप्रयोगेषु तस्याहुर्वृत्तनन्वया ।
तत्र लोकाप्रयं काव्यमागमाः तत्त्वदर्शिनः ॥
अविशङ्काधमावासां शब्दो द्रष्टुर्पैलवम् ।
तदेव वापी(रि)तिर्नूनामहो स्येना महाविपः ॥

Bhāmaha's Kāvya-lankāra 5, 33-34.

*[I. 17. त आकाशमस्तिदानं (इमार. VI. 36).]

ll 15-19. Three examples are given here to illustrate Udbhata's theory of वाच्यार्थ but not of साक्षार्थ. In the first two verses the colour of ether is described as blue like a blue lotus and like that of a sword, though really ether is devoid of any colour.

तदेव वारि सिन्धूनाम् ; etc The second half of Bhāmaha's verse (5-34) is quoted here as the third example. The readings वारीसिन्धूनां or वारिसिन्धूनां as found in the editions of the Bhāmaha's Kāvyaśāstra may be read as वारि सिन्धूनां which seems to be the correct reading. Here it is said that the water of all rivers is always the same and that the heavenly lights such as the moon and the stars are wonderfully fixed in their proper places. Followers of Udbhata hold that these descriptions are अविचारितरमणीय because in reality ether has no colour and water of all rivers is not the same at all times and the heavenly bodies also are not fixed in one place, and also because on scientific examination ether is found to be without any colour while the stars are also found moving from place to place.

ll 20-25 Yāyavariya does not agree with the view of Udbhatas because they hold that the Kavyas only describe unreal aspects of things, and this means that the Kavyas are valueless. He holds, therefore, that the authors of both Śāstras and Kavyas describe objects as observed by them.

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ll 1-2. Following the rules of Vyākaraṇa and Aśāstra śāstras here the simile between the moon and swan, stars and Kumudas, sky and water, cloud and mud, is given. This is a description of the moon which shines on a clear sky with stars but appears as a swan moving on the surface of a lake where there are many lotuses.

*ll 8 यस्तु सतिदिदि Quoted in Hemacandra's वाच्यशासन. under लोह — "तथा च लोह —

यस्तु सारिदात्रीसागरनगहृत्तुरगपुरादिवर्णने यन्न ।
 कविसाक्षिख्यातिफलो विततधिया नो मत प्रबन्धेषु ॥
 यमकानुलोमतदितरचक्रादिभिर्दोऽतिरसविरोधिन्य ।
 अभिमानमात्रमेतद्गुरिकादिप्रवाहो व ॥" p 215]

ll 3-9. Āparajiti who seems, in all probability, to be a follower of the Rasa school of Bharata advises poets not to indulge in a lengthy description of the rising sun or the moon etc because it is likely to obstruct a natural outflow of Rasas in the minds of the

audience or readers. Evidently this view of Āparajiti is to be applied only to the drama because the best poets such as Kalidasa, Bhāravi, Māgha and others, are found devoting some chapters in their Kāvya for the lengthy descriptions of such things, and also because the earlier writers on poetics such as Bhamaha and Dandin have laid down rules on the same lines for Mahakavyas. The word ३३ occurring in the two verses of Āparajiti also denotes the lengthy description of नञननुवाचक्य etc. is disallowed only in a particular class of poetry, namely the drama, and not in the Kavya as a whole. In fact, Āparajiti is to be identified with लोल्लट as Hemacandra attributes the second of these two citations definitely to लोल्लट (see Kavyanusasana p. 215). Lollata belonged to the Rasa school and a commentary on the Nāṭyaśāstra is also attributed to him (see Sangitaratnakara 1-1 19 and Abhinavabharati G O S ed pp. 266 and 274).

|| 10-12 Yayuvarīya agrees with Āparajiti and adduces another reason in support of the same view that it is the method of presentation only which is responsible in rousing up the different Rasas, and not the actual things that are so presented in the poetry. In order to prove this dictum he cites some verses where the authors of high poetical skill are able to rouse up the different Rasas by means of excellent presentation of common place happenings, whereas, inferior poets are unable to do so even though they may handle very sublime topics.

*[1 23 पते चत्किरुकिञ्चित्तैवगुरुत्वाभेणीदसा (वाकरमायण 10-44)]

|| 13-26 Here the method adopted in describing the river Tamraparṇī is such that the Rasa of Sṛngara becomes immediately roused through the उदीपनविभाव of the same Rasa. In the next two verses, similarly the Rasas Sṛngara and Adbhuta are aroused with the help of the उदीपनविभाव

रोधोमुच = shores

पीतलमा = moon

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|| 1-7 All Mss read वतिरसवता which ought to be read as असवता. This latter reading is more suited to the context and more in harmony with the subject matter of the verse cited below than the former. Rājasekhara here makes an attempt to prove on

nothing to do with the enjoyment of Rasa in the poetry, because the poet's skill in presentation alone is responsible for that enjoyment. The contentions of Rājasēkhara and Āparājīti are objected to by the followers of सद्वाद or अनेकान्तवाद of Jainism. According to this theory there is no entity which is endowed with only one form or quality. On this point, however, there is quite a great deal of controversy among the philosophers of different schools. For details see *Tattvasaṅgraha* (G.O.S. Nos. 30 and 31), *Syādrāda-parīkṣā* pp. 486-503. The Buddhists hold that one entity cannot have two qualities or forms. Brahmins attribute two or even more qualities while the Jains hold that an entity can have as many as seven of them (सप्तम). Pālyakīrti, the Jain Grammarian, therefore, objects to the view of Rājasēkhara and Āparājīti, saying that the quality of an entity cannot be fixed as सप्तम or otherwise; because the same thing may be सप्तम in one, while it will be नीतम or उदासीन in another. This is illustrated by the example of the moon in the verse वेपथुः पद्ममया etc.

ll. 15-21. Avantīsundarī follows in the foot-steps of Pālyakīrti, and thinks that especially in Kāvya the nature of things is not fixed; because, if the poet is clever he is able to present the same thing in different forms to suit different contexts. For instance, the same moon is described by poets at one time as अमृतमय and at others as दोषकर. Rājasēkhara, however, ultimately agrees with the views of both Pālyakīrti and Avantīsundarī.

ll. 22-26. For the sub-divisions of Kāvya see *Dhivanyāloka* 3, 7. Ancient writers on Alankāra such as Bhāmaha and Vāmana, divide Kāvya into two either as अनिरुद्ध, and निरुद्ध or as वृत्त and प्रबन्ध respectively. See Bhāmaha 1-18 and Vāmana 1-3-27. Daṇḍin, however, mentions several kinds of Kāvya as वृत्त etc; but he does not attempt to define them, as these do not possess any appreciable difference from the प्रबन्ध. see *Kāvya-darśa* 1-13. The अनिरुद्ध or वृत्त is only illustrated by Bhāmaha thus:

अनिरुद्धं पुनर्गोपाशोरमात्रादि तत्पुनः (1-30.)

But Gopendratippabhāṣā in his *Kāmadhenu* while commenting upon Vāmana's *Kāvya-lankāra-ūtra* (1-3-27) quoted a verse defining वृत्त and attributes the same to Bhāmaha. This verse, however, is not found in the present editions of Bhāmaha's *Kāvya-lankāra*. The verse in question is quoted below:—

मुक्तकलक्षणमुक्त भागहेन—

प्रथम मुक्तवादीनाम्बु लक्षणमुच्यते ।
 यदेव गानीर्यादायैरीयैनीतिमतिस्पृशा ॥
 भवेत्मुक्तकमेकेन द्विक द्वाभ्या निक निभि ।

Abhinavagupta in his commentary on Dhvani (3-7,) however, gives a definition of मुक्तक in the following words —

मुक्तमन्येन नालिङ्गितम् । तस्य सज्ञाया कन् । तेन स्वतन्त्रतया परिसमाप्तनिराकाङ्क्षार्थमपि प्रबन्धमध्यवर्ति मुक्तकमित्युच्यते ॥

The same idea is also expressed by Rājasekhara when he says —मुक्तेतिवृत्त गुद ।

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*[ll 1-4 सा पत्यु (अमर 29)]

ll 1-4 Here is described the behaviour of a मुग्धानायिका when she finds fault with the conduct of her lover for the first time

*[l 5 दूरादुमुक्तागते (अमर 49) attributed to रतिपाल in कवी-द्रवचन-समुच्चय

*[ll 9-12. द्वा रुद्रगति records a historical incident. भुवस्वामिनी or भुवदेवी was the queen of चन्द्रगुप्तविक्रमादित्य and mother of इमरगुप्त I]

ll 9-12 The subject matter of this verse is styled by Rājasekhara as कथोत्थ वृत्तेतिवृत्त । The word Katha is controversial in the sense that it may either denote an actual historical fact or may record mere tradition. But the incident alluded to in this verse may be taken as an historical fact. Evidently, it refers to the event connected with king Śriśarmagupta, his queen Dhruvasvāminī and one Khasadhupati who was hostile to Śriśarmagupta. All these persons excepting Dhruvadevi or Dhruvasvāminī who was the queen of Candragupta II and the mother of Kumāragupta I of the Gupta dynasty are unknown to history. But the literary evidence culled from such ancient works as Harṣacarita of Daṇḍa, (अरि(अन्ति)पुरे च परवन्द्यवासुकं कश्मिनीविरागुप्तो गुप्त चन्द्रगुप्त वक्त्रपति प्रयशात् । 6th Uccvāsa), Devicandragupta of Viśakhadatta (fragments of which are available from the Śrngaraprakāśa of Bhoja and the Nāṭyadarpaṇa of Rāmacandra and Guṇacandra (G O S No 48), and Sañjan copperplates of King Amoghavarṣa I dated Śaka 795 (E I, Vol XVIII p 248) points to all these being names of historical personages. From the information obtained from different sources it appears that there was a King Rāmagupta by name who had

contracted a humiliating treaty when he was attacked and defeated by a S'aka invader. By this treaty he was compelled to surrender his crowned queen Dhruvadevi. When the king consented to sacrifice his queen in order to save himself and his subjects, Chandragupta his younger brother to save the honour of his family volunteered to go to the enemies' camp under the guise of queen Dhruvadevi and killed the S'aka king. For further information refer to the *Natyadarpana*, pp 223-253, of the *Journal of the B O R S* 1928 and the *Journal Asiaticque* for Octo-Dec 1923.

In the verse quoted by Rajaśekhara, however, the king is named as Srisarmagupta or Srisenagupta and the invading king is reported as Khasadhupati instead of Sriramagupta and Sakadhupati respectively. On the strength of the evidences adduced above the readings as सख and ससंयुत here may be taken as scribe's errors for सख and ससंयुत respectively which seem to be the correct names. It is also suggested in the above mentioned journals on the evidence of the Devicandragupta, Sanjan copper-plates, and some coins of Candragupta and Dhruvadevi, that Candragupta II must have married Dhruvadevi the queen of his brother Ramagupta after killing him. But the verse quoted by Rajaśekhara, however, has no direct connection with the incident referred to above.

But this verse certainly makes valuable contribution to the controversy regarding Ramagupta's history by clearing two points namely, the identification of the particular Saka king who invaded Ramagupta's territory and the identification of Candragupta. The words सखधिरुति, सखत and ससिद्धेव द्विगतये in this verse undoubtedly show that सख king as spelt in the *Miss of the Kavyamīmāṃsā* may be better identified with one of the Kuṣāṇa kings of the Western Punjab and not with the Saka Kṣatrapas either of Mathura or Malwa and that the war between the सख king and Ramagupta or Sarmagupta took place exactly in the portion of the Himalayas lying between the two kingdoms. In this case the word सख in the *Harṣacarita* and *Devicandragupta* may be taken to denote the सख or Kuṣāṇa king as the term सख is often loosely used to denote even the non-Saka foreign tribes.

The word ससिद्धेव also in this verse may refer to Śaṅkha-gupta of the Gupta dynasty who is addressed in this verse and is

known to be the grandson of Candragupta II. This leads us to believe that Candragupta II who was styled as Sakarāti was the hero of the drama Devicandraguptam. In this verse the reign of Skandagupta is described to be so prosperous as to permit even the society ladies of the town freely to sing his fame without any danger coming from even the interior parts of the Himalayas where once king Sarmagupta being defeated by the Khasa king was forced to give up even his queen Dhruvadevi. It may be remembered here that Skandagupta also bore the title Vikramāditya and inflicted a crushing defeat on the barbarous Huns. In this case the word कार्तिकेय should be taken in vocative.

This interpretation should be abandoned if the word कार्तिकेयनगर is taken as a compound and identified with the कार्तिकेयपुर mentioned in Pandukesvar copper plate and Talesvara charters. This कार्तिकेयपुर is also reported to be the modern village of Bāynath or Vaidyanath in Kumaon. (See Ind Ant Vol XXV p 178 and Ep Ind Vol XIII pp 115 and 118.)

There is also another plausible solution regarding the identity of the Khasadhīpati:

The Rajatarangīni of Kalhana, mentions the Khasas as a foreign tribe settled in widely diffused parts of the Himalayan regions even previous to the accession of king Mihirakula, the despotic ruler of Kashmir (cir 6th century A. D.). Thus the readings as सखति in the MSS of the Harṣacarita Srngaraprakāśa and Natyadarpana may be ascribed to scribe's error for खसति. Because it is clearly known from the verse quoted here that the Gupta king returned from the Himalayan regions after promising his queen to the Khasadhīpati. Rajatarangīni also states that the kings of the Khasas were known as the rulers of रजपुरी or खसालय or खसलि. These names indeed, bear a striking resemblance to the names denoting the head-quarters of Khasas such as खसधि(रि)पतये quoted in this verse or अरिपुर, अलिपुर and अलिहवागर as found in the MSS of the Harṣacarita and the Srngaraprakāśa (श्रीविपनिद्रुतखद्युम राजो खभावालेलिपुरं खसपतिवधायागमत् ।) (For further information regarding the tribes Khasas who settled in the Himalayan regions, and once usurped the throne of Kashmir and whose descendants are known to-day as Khakhas in Kashmir, see notes by M. A. Stein in vol I 317 of the Rājatarangīni translation.)

Some scholars, however, maintain that the war between Rāmagupta and the Śaka king took place not in the Himālayas as stated above but near the city of Girnar or Girinagara in Saurāṣṭra, on the strength of the readings अरिपुरे or अलिपुरे in the *Harsacarita* and the *Śringaraprakāśa*, emended as लिरिपुरे. In addition to this emendation of Aripura into Giripura (Girnar) they propose further to change this verse in the following manner —

दातु ददगति शकाधिपतये देवीं ध्रुवोपाधिना नस्मात्खण्डितसाहसो निवदते श्रीरामशुभो वृष ।
तस्मिन्नेव हि रैवते शुद्धशुभकोणकगःश्रीचके गीयते वत ते कुमार शबरस्त्रीणां गणे श्रीतैव ॥

These emendations lose much value since there is no MS material in their support. Also, the word स्फुटावर in the passage of the *Śringaraprakāśa* as quoted above denotes that Candragupta went only to the camp of the enemy and not to his capital in Saurāṣṭra. These emendations, therefore, have to be accepted with caution.

*[1 14 दृष्टेकाणनसस्थिते (अमर 19)

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*[1 1. स्तमित (मालतीभाष्य I)

1 5 अलसवलित Ibid I

1 9 अभिलाष (कुमार IV 41)

1 13 क्रोध प्रभो Ibid III 72

1 17 यत्तु शिरश्चन्द्रकला Ibid VII 19]

ll 21-23 Here poets are advised to acquaint themselves with the manifold subjects which find expression through the medium of Prakṛta dialects according to their ability and energy.

ll 25-26 Here it is said that there are certain ideas which can best be expressed only in certain languages, while there are others which are capable of being well expressed in several languages. The poet should realise what things are suitable for a particular dialect for the purpose of expression and he should be thoroughly conversant with the nature of things and the medium through which it finds its best expression.

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1. 3 घनै =weighty or full because of many sub-divisions.

Adhyāya. X.

*[ll 8-10 दृष्टित्विद्योपविद्य Cf दृष्टित्विद्य (वा कान सू 1-4-1) अभिधानकोश Cf. अभिधानकोश छन्दोज्ञानम् Ibid 1-3-16]

ll 8-10 For the other branches of Kavyavidyā cf. लोको विद्या प्रकीर्णय काव्याज्ञानि (१) लोकवृत्त लोक (२) शब्दस्मृत्यभिधानकोशच्छन्दोविधितिकल कामशास्त्रदण्डनीतिपूर्वा विद्या (३) लक्ष्यज्ञत्वमभियोगो दृष्टसेवाऽपेक्षेण प्रतिभानमवधान च प्रकीर्णकम् ॥ ११ ॥ वामनकाव्यालङ्कारसूत्र 1-3

नामधातुपारायण is the same as चन्द्रस्मृति or grammar. The works of Bhamaha, Dandin, Udbhata, Vamana, Ānanda and Rudrata are meant by the word अलङ्कारतन्त्रम् । Vamana uses the word शास्त्र (1-1-4) with reference to works dealing with poetics. These four Vidyās are the most important branches of knowledge for poets. The other branches required for them are enumerated by Rājasekhara in the eighth chapter of this work. Sixty four Kalas as mentioned by Vatsyāyana in his Kāmasūtra (1-3 16) are here considered as Upavidyās. Vamana includes Kalas among the principal Vidyās. Another set of sixty four Kalas and 104 Upakalās are enumerated by Gopendratippabhupala in his commentary on Vamana's Sūtra (1-3 7) on the authority of Bhamaha's verses Cf कला—वृत्तगीतादयश्चतु पटि । उपकलाश्चतु शतम् । कलानामुद्देश कृतो भान हेन—वृत्त गीत तथा नायनादेरेय मणिभूमिका । etc Kamadhenu on Vamana's Sūtra 1-3 7

This list of Kalas is similar to that of Vatsyayana. The editions of the Kāvya-lankara of Bhamaha, as at present available, however, do not contain these verses

l 10 मुज्जोपजीव्यकविसन्निधि = acquaintance with the poet who is patronized by good men. For other equipments of a poet see Kavikanthābharāṇa, sandhu-2

*[ll 15-24 अपिच नित्यं शुचिं स्वात् etc Cf नागरकवृत्त(वा कान सू 1-4)]

ll 15-24 The duties and behaviour of a poet are enumerated in this chapter in the same way as the Nāgarakavṛtta and Rājāvṛtta have been described in the Kāmasāstra (1-4) and Arthasāstra (1-19) respectively.

मिनिवेशिन्वः । The word समागमभाषा may be taken to mean a language along with the Māgadhi language.

1. 10. अतिरात्रादिषु=overnights.

1. 14. वृत्तीयवर्जम्=excepting the letter वृ, which is the third of ऊप्स letters क्षपसह.

1. 15. Construe as पदपाठर and संयोगाक्षर.

*[1. 17. कुन्तलेषु सातवाहनः Cf. कर्तार्या कुन्तलः सातकर्णः सातवाहनो (वा. काम. सू. 2. 7. 28). Cf. एषण विरहभाए कुन्तलजनपदवर्षेण ह्यलेण.] (Introduction of the Gāthāsaptas'atī).

1. 17. सातवाहन seems to be another name of ह्यल who is the author of the गाथासप्तशती and ruled the Kuntala country. The compilation of this Mahārāṣṭrī Prākṛta Kośa itself stands as a proof of his love for that Prākṛta language. Ś'ripālita was his court-poet and several Gāthās of his are incorporated in the Gāthā-Kośa by Hāla Ś'ātavāhana. Here the word प्राकृतभाषा denotes महाराष्ट्रीप्राकृत because the Kuntala country is included in Mahārāṣṭra, and also because the other two Prākṛtās S'auraseni and Māgadhi are already mentioned. Regarding the king Hāla and the poet Ś'ripālita see *infra*.

*[1. 19. भूयते बोजयिन्यां.

cf. केऽभूवजाकाराजस्य राज्ये प्राकृतभाषिनः ।

काले श्रीपादसाहस्य के न संस्कृतवादिनः ॥

सरस्वतीकण्ठभरण. II. 15].

1. 19. There were, however, several Vikramādityas in ancient times, and the word Vikramāditya being an epithet, the most powerful kings could always assume that title. There is a verse in the Gāthāsaptas'atī (cir. 1st century A. D.) where the author mentions the name of a king Vikramāditya.

cf. संवाहणमुदरगतोरिण देन्तेण तुह करे त्वसम् ।

चरणेण विक्रमादित्यरिं अनुविभितयं तिस्रा ॥ (5. 64)

Sāhasāṅka here seems to be the same as Candragupta Vikramāditya II of the Gupta dynasty, who also assumed the title of Vikramāṅka which appears on his coins. The name Sāhasāṅka is further justified by the story of the Devicandragupta and the Sanjan Copperplates where the daring actions of Candragupta II are recorded. Rājasekhara makes it clear on

The word सद्य कर्मानाम् may be taken as one word meaning आद्युक्ति
 । 25 विदु etc may be construed respectively with सुत etc

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। 5 यदुवासीन etc. Others can judge their actions better than the doers themselves

। 7 विद्वेत्=fall into disorder or confusion. This has been explained in the passage स्वभाव्यवन्धेन विनाशयत्सपि ।

। 12-28 Cf. Arthasāstra 1-19 for the subdivisions of the day and night and the routine of daily duties the king is required to follow Also Kāmasāstra 1-4-16

For प्रश्नोत्तरभेदन cf

किं करोति कियत्काल वेदशवेदगनि वातुक । कीदृश वदन वीक्ष्य तस्या कर्णायते क्षणम् ॥
 (p 57 of the Kavyamīmāṃsā)

Dandin also introduces similar methods of प्रहेलिका in the third chapter of his Kāvyaḍarśa In the 18th line read काव्यसमस्या, धारणा-मातृकान्यास instead of काव्यसमस्याधारणा, मातृकान्यास ।

These two functions are included by Vatsyāyana as two distinct fine-arts or kalas in the list of 64 Kalas (काम सू 1-3-16) Jayamangala comments upon the word धारणातृका as follows —

“धारणातृकेति—श्रुतस्य प्रत्यस्य धारणार्थं शास्त्रम् । यथोक्तम्—

‘वस्तु बोधस्तथा इव्य लक्षण हेतुरेव च ।
 इत्येते धारणादेव्या पद्याद्गुरुधिर वपु ॥’ इति ॥

In the list of Kalas quoted by Gopendratippabhūpala from Bhāmaha's work, this word धारणातृका also occurs, (see Vāmana 1-3-7) and the verse there should be read as

धारणातृका यन्त्रमातृका काव्यलक्षणम् । instead of
 धारणा मातृकान्यत्र मातृकाकाव्यलक्षणम् । as printed there

For an explanation of यन्त्रमातृका see Jayamangala's commentary on Kāmasāstra 1-3-16

चित्रा योग are those that are mentioned exhaustively by Dandin in the third chapter of his Kāvyaḍarśa, and by Rudrata in the fifth chapter of his Kāvyalankara Rīṣasekhara also proposes to treat this subject चित्र in the sixth Adhikarana of his Kāvyaḍarśa

यावदति स्त्रियमभिमन्येत । Here the word अति denotes राग or इन्द्रियक्षेत्रस्य

Rājasekhara instructs poets not to indulge in sexual excesses and advises them to have recourse to women only to remove their भारति or mental weakness. Similar usage can be found in the Mahābhāṣya of Patañjali (1-1-1) where the word खेद is used instead of भारति.

Cf. खेदात् स्त्रीषु प्रवृत्तिर्भवति । समानश्च खेदविगमो गम्यायां चागम्यायाश्च ।

The word खेद is explained by Kaiyaṣa while commenting on the Mahābhāṣya Paspasāhika as below :—

खेदादिति । खेदयतीति खेदः रागः । इन्द्रियनियमासामर्थ्यं वा खेदः ।

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1. 7. व्यवाहः=Sexual intercourse.

*[1. 15. श्रूयन्ते दृश्यन्ते च *cf.* सत्यपि सख्ये शास्त्रप्रदत्तबुद्धयो गणिका राजपुत्र्यो महा-मात्रदुहितरश्च (वा. काम. सू. 1-3-12).

Read in the text महामात्रदुहितरो and शास्त्रप्रदत्तबुद्धयः. Rājasekhara (quoted in the Sūktimuktāvali) praises four such poetesses.

(1) शीलमहारिका (2) विषटनितम्बा (3) विजयाङ्गा (4) प्रभुदेवी.

शब्दार्थयोः समो गुणः पद्माली रीतिश्च्यते ।

शीलमहारिकावाचि धाणोक्तिषु च सा यदि ॥

के वैकटनितम्बेन गिरां गुंफेन रञ्जिताः ।

निन्दन्ति निजमान्तानां न मौढ्यमधुरं वचः ॥

सरस्वतीव कर्णाटी विजयाङ्गा जयत्यसौ ।

या वैदर्भगिरां वासः कालिदासादनन्तरम् ॥

सूक्तीनां स्मरकेलीनां कलानां च विलासभूः ।

प्रभुदेवी कर्णिकी गतापि हृदि तिष्ठति ॥

also नीलोत्पलदलयामां विज्वां तामजानता ।

वृधैव दण्डनाप्युक्तं सर्वशुद्धा सरस्वती ॥]

11. 14-16. Avantisundarī, the wife of Rājasekhara was a cultured lady, a poetess and a critic. Rājasekhara also introduces in his dramas many female characters who are adepts in composing verses in different dialects. The word दृश्यन्ते in addition to श्रूयन्ते clearly shows that ladies gifted with poetic skill and culture were found in abundance during Rājasekhara's life-time. In addition to four poetesses शीलमहारिका, विषटनितम्बा, विजयाङ्गा, and प्रभुदेवी one more poetess सुमद्रा also is praised by Rājasekhara in one of his verses quoted in the Sūktimuktāvali p. 47 :

वार्धस्य मनसि स्थानं लेभे ज्यु सुमद्रया ।

सवीनां च वचोवृत्तिनाद्वयेण सुमद्रया ॥

l 17 आदर्श = copy A poet should prepare several copies of his composition.

l 25 एकावली = a single string of pearls

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l. 3. For the definitions of मुक्त्व, see notes on page 46, l. 22.

सद्गत । The definitions of सद्गत are given as —

एकप्रपञ्चेनैव निबद्धो वाक्यविस्तर ।
स सयातो भवेत्

Bhavaprakāśana p 151-16.

and यत्र श्लोककृतो युक्तिसमुदायो रसाग्निवत् ।
एकप्रपञ्चे सोऽथ सद्गत इति कथ्यते ॥

Ibid p 282-20

Dandin mentions सद्गत as a sub-division of सर्गबन्ध and his commentator Tarunavacaspati defines it as follows —

सद्गत एकार्थविषय एककर्तृक पद्यसपात । शरत्सपातद्रविडसंघातादिवत् ॥

Kavyādarśa 1-13

Mahaprabandha has been defined by all earlier writers on poetics, but Abhinavagupta's definition, as given below, seems to be the best महाकान्यरूप पुढ्यार्थफल समस्तवस्तुदर्पनाप्रव न सर्गबन्ध सहस्रत एव ॥

(*Locana* on 3, 7 of the *Dhvani*)

*[l 5 वक्ष्यि खेच्छया (भाष II 73)]

ll. 5-6 This is a verse quoted from the second canto of the *S'isupalavadha* where Uddhava gives counsel to Kṛṣṇa and differs from the views expressed by Baladeva It may also be suggested here, as Rajas'ekhara interprets, that Magha, the author of the *Kavya*, being proud of his composition or प्रबन्ध, criticises in this verse the attempts of other poets in order to humiliate them

ll 7-10 The fundamental principles of poetry are recorded here on the lines indicated by Vamana Vamana thinks that Ritis, Gunas and Suktimudras only are the most important factors for the composition of poetry, but he does not consider the *Alankaras* to be so important See *Kavyalankarasūtra* 3, 1, 1-3 and the verses quoted there —

युवतेरिव रूपमङ्ग काव्यं स्वदत्ते द्युद्धगुणं तदप्यतीव ।
 विहितप्रणयं निरन्तराभिः सदलङ्कारविकल्पकल्पनाभिः ॥
 यदि भवति वचश्च्युतं गुणेभ्यो वपु रिव यौवनवन्ध्यमङ्गनायाः ।
 अपि जनदयितानि दुर्भगत्वं नियतमलङ्कारणानि संशयन्ते ॥

Bhāmaha and Daṇḍin consider both Guṇa and Alaṅkāra equally important in poetry.

cf. न वान्तमपि निर्भूयं विभाति वनितामुखम् ॥ (Bhāmaha. 1-13.)

काश्चिन्मार्गविभागार्थमुक्ताः प्रागप्यलङ्कियाः । साधारणमलङ्कारजातमद्य प्रदर्शयते ॥

(Daṇḍin. 2. 3)

Bharata, Ānanda and Rudraṭa observe that a poet should principally make an attempt to develop the Rasas in his composition. Though Rājasekhara is acquainted with the views of these writers, he does not point out here the importance of Alaṅkāra, Rasa and Dhvani in poetry, and his silence in this respect is due, very probably, to the fact that his professed object was to impart lessons on elementary matters in this verse, rather than to waste his time in scholastic discussions.

1. 11. अभिधा=word. अभिधोपनिषत्=grammar.

1. 16. एकपत्नीव्रतम् । see काम. सू. 4-1 for एकचारिणीव्रत.

एकचारिणी attends to the धर्म i. e. Dharma, Artha and Kāma of the husband. Sarasvatī also does the same to a poet who follows the above mentioned methods.

1. 18. Construe as :—

यस्या. (सिद्धेः) मूलच्छायां सः निरां गृहरपि न जानाति ।

मूलच्छाया=beauty of the foundation.

1. 21. अष्टभिर्मत्तवारणीभिः=with eight verandas or pavilions. It is also called कपोतपालिका and is defined as गजदन्तैः कृता शाला विश्लेष्या मत्तवारणी ।

1. 22. मणिभूमिवा=bejewelled floor.

1. 23. The word संस्कृत denotes here a poet of Sanskrit language by its secondary capacity or लक्षणा.

1. 25. वेदविद्या=the Vedas and their six Āngas शिक्षा etc.

1. 26. Pramānas are Mīmāṃsā and Tarkas as described in the eighth chapter (see page 36). The word सार्ताः here denotes those who are conversant with स्मृतिस and Dharmaśāstras.

*[l. 26. मौहूर्तिवाः cf. मौहूर्तिकपोराणिकसूत्रमागधाः (अर्थशास्त्र. p. 245)].

l. 26 अन्येषुपि तयाविधाः refers to specialists in मन्त्र and तन्त्र S'āstras.

*[l. 27. नटनर्तक. cf. नटनर्तकगायकवादकवाग्जीवनकुशीलवष्टवक्रसौमिकचारणानां सर्वेतालावचरणाय (अर्थशास्त्र. p. 125.) also नटनर्तकवादकवाग्जीवनकुशीलवाः Ibid. p. 48.]

l. 27. The word Prākṛta also refers to poets in Prākṛta language by its secondary capacity.

नट=a professional actor. Naṭa is defined in the Bhāvaprakāśana thus:—

अतीतं लोकदृत्तान्तं रसभावसमन्वितम् ।

स्वभाववजाटयति यतस्तस्माच्चटः स्पृतः ॥ p. 288, 5-6.

नर्तकः=professional actor in the minor dramas such as डोषी धीनक्षित etc. He performs वृत्त or वृत्त in these Uparūpakas which are 18 or 20 in number. For detailed information regarding वृत्त and वृत्त and 20 minor kinds of dramas see Bhāvaprakāśana chapters 7, 8 and 10.

Page. 55.

l. 1. वादनम्=instrumental music. It must be construed with जीवन.

कुशीलवः=singers behind a dancing girl when she dances, or singers in general. तालावचरः=dancers.

l. 3. वैश्रुटिवाः=jewellers. वर्धकिः=carpenters.

l. 4. ह्वयकः=rope-dancers. सौमिकः=juggler. जम्भकः=magicians or गायावी. For जम्भकविद्या see Arthasāstra p. 245-16.

*[l. 7. वाग्देव. There are two such names in ancient history: (1) Vāsudeva Kāṇva, the Brāhmaṇa minister of Devabhūti of the solar race, who usurped the throne made vacant by the murder of Devabhūti and reigned about 78. B. C. (2) Vāsudeva I, the Kushān king who reigned from 140-178 A. D.

सातवाहन, the author of गायकौश and the patron of poets. His गायकौश contains Gāthās of many poets.

For the derivation of the word, cf.

सातेन यस्माद्भोऽभूर तस्मात् सातवाहनम् ।

नाम्ना यद्धार कालेन राज्ये धैर्यं न्यधेत्तदद् ॥ कृपावरीत्यागर.

सातं दत्तमुखं वाहनमस्य सातवाहन साल्वाहनोऽपि । अभिधानचिन्तामणिटीका. III. 375.

जगत्या प्रथिता गाथा सातवाहनभूभुजा ।
व्यधुधृतेस्तु विस्तारमहो चित्रपरम्परा ॥

सूक्तिमुक्तावल्या राजशेखर ।

अविनाशिनमप्राम्यमकरोत्सातवाहन ।
विशुद्धजातिभि बोश रजैरिव शुभापितै ॥ हर्षचरित्र 5.
नम श्रीहारवर्षाय येन ह्यालानन्तरम् ।
स्ववोष कविवोषाणामाविर्भावाय सम्मृत ॥ रामचरित VI 93.
हालेनोत्तमपूजया कविश्रुप श्रीपालितो कालित
ख्यातिं कामपि कालिदासकवयो नीता क्षकारातिना ।
श्रीहर्षो विततार गद्यकवये वाणाय वाणीफल
सद्य सत्किययाऽभिनन्दमपि च श्रीहारवर्षोऽग्रहीत् ॥

Ibid XXII. 100.

cf तत्थ वि । पालितयसालाहणछप्पणयसीहनायसहेण ।
सल्लुद्धमुदसाऽज्ज व्व कह ता पथ देमि ॥
निम्मत्तगुणेण गुणशुद्ध्यएण परमत्तरयणसारेण ।
पालितयेण हालो हारेण व सहइ गोठोऽसु ॥
चकायजुवलमुहया रंमतणरायहमकवहरिसा ।
जस्स कुलपव्वयस्स व विवरइ गज्जा तरहमई ॥
भणियविलासवदत्तशचोक्खिले जो करेइ हल्लिए वि ।
कव्वेण कि पउरथे हाले हालविद्यारे व्व ॥
पणईहिं कइयणेण य भमरेहिं व जस्स जायपणएहिं ।
कमलायरो व्व सोसो निजुप्पभाणो वि हु न ङ्गीणो ॥

कुवलयमाला of इन्द्रसूरि (दाक्षिण्यचिह्नसूरि) 778 A. D.

References to other old poets are also interesting.

सयलकलागमनिलया शिवस्त्रावियरुवियणा सुसुहयदा ।
कमलासणा गुणहृदा सरस्वई जस्स वडुक्कहा ॥
जे भारहरामायणदलियमहागिरिसुगम्ममग्गेण ।
लभेइ दिसाकरिणो कइणो को वासवमीए ॥
छप्पणयाण किं वा भजइ कयकुजराण भुवणसि ।
अधो वि छेयभणित्थो अज्ज वि उवमिज्जए जेहिं ॥
लावधवयणमुहया सुवचरयणुज्जला य वाणस्स ।
चन्द्रावीणस्स वणे जाया कायबरी जस्स ॥
जासिय विमलको विमल को तारिस लहइ अत्थ ।
अमयमइय य सरस्व सरस्व थिय पाइय जस्स ॥
निउरिसचरियपनिद्धो सुपुरिसचरिएण पायडो लोए ।
सो जयइ देवगुत्तो वसे गुत्ताण रायरिसी ॥

सुहृदगसहस्रद्वय हरिवसुष्पतिकारय पदमम् ।
 वदामि वदिय पि हु हरिवसु चय विमत्रयम् ॥
 सत्रिहियजिगरिदा धम्मकहा बधदिकिरयनरिदा ।
 कदिया जेण सुत्रहिया सुलोयणा समवसरण वा ॥
 सत्तूण जो जसहरो जसहरचरिएहि जणवए पयलो ।
 कलिमलपभज्जो धिय पहज्जो आसि रायरिती ॥
 जेहि कए रमणिजे वरगपउमाण चरियविशारे ।
 कइ व न सलाहणिजे ते कइणो जडिवरविसेणो ॥
 जो इच्छइ भवचिरइ भवविरहको न वधए सुयणो ।
 समयसयसत्पयुग्गो समरमियका कहा जस्म ॥
 राहसाह् १९ विनमादिल]

17. सतवाहन । Sātavāhana or Śālivāhana is a family name
 Several princes belonging to the Āndhrabhr̥tya dynasty ruled the
 Mahārāstra country and bore the title of Sataavāhana. There
 are several literary traditions connected with the Sātavāhana kings
 who were recognized patrons of poets in Pr̥kṛta languages,
 such as Paṇḍita, Mahārāstri etc The Brhatkathā of Guṇādhyā,
 Kātantra grammar of Śaivavarman, and Gāthasaptasati of Hāla
 Sātavāhana, were composed under the patronage of Sātavāhana
 kings For further information regarding the Sātavāhanas see
 Dr R G. Bhandarkar's 'The Early history of the Deccan' and
 Vols. XVI and XVIII of the J B O R S

द्रक । Sudraka is well known as a king and the author of the
 drama Mrechakatika Several stories are recorded in the Brhat-
 kathā where S'udraka plays an important part The द्रकवचन or the
 biography of S'udraka has been written by two authors रामित्र and
 गोलिज conjointly This fact is known only from a verse occurring in
 the Suktimuktāvalī, where it is attributed to Rajaśekhara This
 verse is given below —

तौ द्रकवचनार्थं रम्यौ रामित्रगोलिजौ ।
 कव्यं ययोर्दशोरलं दर्पनारीशरोपमम् ॥

Suktimuktāvalī. p 43.

One गोलिज is also mentioned by Kālidāsa in his Mālavikāgni-
 mitra along with Bhāṣya and Kaviputra and very probably he may
 be the author of the द्रकवचन । From the remark द्रकवचनविदेषु
 प्रबन्धेषु occurring in Vīmana's Kāvya-lankārasūtra-Vṛtti (324,) it
 appears that S'udraka had composed several other works in

addition to the *Mrcchakatika* Ksirasvamin in his commentary on the *Amarakośa* (2 8 2) quotes a set of anonymous verses where the word *Sudraka* is mentioned as the name of a *Cakravartī* king, who is identified with *Agnimitra*. The verse in question is as follows —

विक्रमादित्य साहसार्ह शकात्तक ।

शद्रकस्त्वग्निमित्रो वा हाल स्थास्रातवाहन ॥

Now, it is well known that *Agnimitra* was the son of the *Sunga* conqueror *Puṣyamitra* who flourished in the second century B C. That *Sudraka* was a very noble and highly respected king like *Harsa* and *Udayana* is known from a reference found in the *Hrdayangama*, a commentary on the *Kavyadarśa*, (1-15) which runs as सदाश्रयम्-हर्षशद्रकोदयनादिसपुत्रवाश्रयम् ।

The prologue of the *Mrcchakatika* mentions that *Sudraka* performed a horse-sacrifice or *Aśvamedha*, saw his son ruling the country and entered the fire after having lived for 100 years and ten days. The above leads us to infer that the hero of the *Malavikāgnimitra* was probably identical with king *Sudraka* the author of the *Mrcchakatika*. The fact that *Agnimitra* also was a great poet and was as far-famed as *Bhasa* and others, is borne out by *Vakpatiraja* in his verse

भासग्नि जन्ममिते कुटीरिधे अत्स रहभारे ।

गौडवहो—800

Here *ज्वन्नमित्र* is no other than *Agnimitra*.

The introduction of a Buddhist monk to save the life of *Vasantasena* in the *Mrcchakatika*, and the part played by *Pandita Parivrajika*, presumably a Buddhist nun, as the adviser of queen *Dhārīnī* in the *Malavikāgnimitra*, also show that during the reign of *Agnimitra* or *Sudraka* Buddhism was held in high esteem. The following facts, mentioned in the prologue of the *Mrcchakatika*, (1) द्विजमुख्यतम (2) ऋग्वेद सामवेदम् (3) राजान वीर्य्य पुत्र परमसमुदयेनाश्रमेधेन चेद्वा लम्बा चासु शताब्द दशदिनसहित शद्रकोऽग्निं प्रविष्ट । tally in principal details with the historical facts known about the *Sungas*. We know from history that *Puṣyamitra* and his son *Agnimitra* were the Brahmins of the *Sungagotra* and belonged to the *Sāma Veda*, and that *Puṣyamitra* performed an *Aśvamedha* sacrifice in order to assume the title of *Cakravartīn*. It is worthy of note that the same facts are recorded in the *Mrcchakatika*. If the proposed identity of

Agnimitra with Sūdraka is accepted, it should be assumed that Agnimitra also had performed the Aśvamedha like his father, had seen his son Vasumitra rule the country and entered into the fire. The long age of 100 years and ten days attributed to Sūdraka, is also not improbable in the case of Agnimitra because according to the Mālavikāgnimitra, he was only a governor of the southern provinces during his father's life-time, and he had at that time a youthful son Vasumitra who was at the head of the army and had followed the sacrificial horse of his grand-father. Agnimitra, therefore, must have lived long enough to rule the country after the lengthy reign of Puṣyamitra, and to see his son Vasumitra installed after himself as king whose reign was for some time interrupted by the rule of one Vasujyēṣṭha probably Agnimitra's brother. Now the date of composition of the Mṛcchakaṭīka also falls, according to the above stated evidences, somewhere in the beginning of the first century B. C. In this connection, it may be said that the tradition, attributing the verse *विजयीव समोऽहानि वर्षदीपान नमः* found in the Mṛcchakaṭīka and quoted by Daṇḍin in his Kāvya-darśaṇ to one Vikramāditya on the authority of the Subhāṣitāvalī and the Sūktimuktāvalī, should not be taken as correct because Sūdraka or Agnimitra is not known to have assumed the title of Vikramāditya.

11. भरत=stimulant.

*[ll. 19-25 मेन्द्र is मर्तुमेन्द्र, author of the *Hayagriva-vadha*. See *Rājataranginī* 3-26 Verses from this poem are quoted in the present work.

बभूवेषा मेन्द्रराजस्य बह्वन्ता यद्विद्वानम् ।
 भाषिता इव भुवनि मूर्धानं वपितुष्य ॥ राजेश्वरस्य मूर्ध्निमुखावस्थम् ॥
 एव वधित्थेऽस्मिन् वरिषे प्रविद्धतां भुवि मर्तुमेन्द्र ।
 एतदेऽपि सुखी प्रथमं वर्तुं कथोऽस्मिन्ता वधेन ॥ उदयपुरी ॥

Rājasekhara calls himself an incarnation of मर्तुमेन्द्र

बभूव बर्तुमेन्द्रस्य पुत्रा वधित्थेऽपि मर्तुमेन्द्रम् ।
 विद्वान् पुत्रोऽपि मर्तुमेन्द्रस्य मर्तुमेन्द्रस्य वधित्थेऽपि ॥

बभूवेषा I. 16.

एव may be अर्धेण the Buddhist poet.

cf. also सुकथो मर्तुमेन्द्र इव इव सुकथो मर्तुमेन्द्र
 वधित्थेऽपि इति वरकथोऽपि वरकथम् ।

विशुद्धोक्तिं शूरा प्रकृतिमधुरा भारविगिरि-
स्तथाप्यन्तमोद वनपि भवभूतिर्वितनुते ॥

हरिचन्द्र— पदवन्धोज्ज्वलो हारी कृतवर्णकमस्थिति ।
भट्टारहरिचन्द्रस्य गद्यवन्धो नृपायते ॥ हर्षचरित्र I. 4

For वर्ष, उपवर्ष, पाणिनि, व्याडि and वररुचि, see कथासरित्सागर and बृहत्कथामञ्जरी कथापीठलम्बक I

For the controversy between पाणिनि and वररुचि, see कथासरित्सागर कथापीठलम्बक IV 20-25, and बृहत्कथामञ्जरी कथापीठ II. 71-74

For सभापति cf.

रक्ष्मीमुजो भुवि सभापतय क्व नाम सन्तीह सम्प्रति गुणेष्वदुरागवन्त ।
ये हि प्रतीनखलरोलभरा गुणेन श्यन्ति सराधि कवीन्द्रमुभाधितानि ॥
श्रीविक्रमो नृपतिरत्र पति सभानामासीत्स कोऽप्यसदृश वयिमित्रनामा ।
यो वार्थमानमुदित कृतिना गृहेषु दत्त्वा चनार करटीन्दुघटान्धकारम् ॥
हाले गते गुणिनि शोकभराद्भ्रुवुरुच्छिन्नवाङ्मयजडा कृतिनस्तथामी ।
यत्तस्य नाम नृपतेरनिश स्मरन्तो हेलक्षरं प्रथममेव पर विदन्ति ॥
श्रीहर्षं इत्यवनिर्वर्तिषु पार्थिवेषु नाश्रैव केवलमजायत वस्तुतस्तु ।
गीर्हर्ष एव निजसप्तदि येन राज्ञा सम्पूजित कनकरोटिशतेन बाण ॥
सृष्ट तदत्र युवराजनरेश्वरेण बहुष्कर विमपि येन गिर धियक्ष ।
प्रत्यायन स्फुटमकारि निजे कवीन्द्रमेकासने समुपवेशयताभिनन्दम् ॥

उदयमुन्दरी—प्रथमोच्छ्वास]

1 20 चन्द्रगुप्ती. Who is this Candragupta? Is he a different poet from Candragupta II* of the Gupta dynasty or is he the same as Candragupta himself? We know that Candragupta bore the epithet of Sahāsanka and there is one Sahāsanka who is also described as a poet in the verse—

भासो रामिलसोमिलौ वररुचि श्रीसाहसाव ववि etc

Suktimuktavali.

It seems probable, therefore, that Candragupta of this verse may refer to the same Sahāsanka who is to be identified with Candragupta II of the Gupta dynasty.

विशाला=Ujjayini

1 22. Here the names उपवर्ष etc seem to have been arranged in a strictly chronological order, because otherwise, according to the rules of Pāṇini शप्पात्तरम्, the word वर्ष must precede उपवर्ष in the compound द्रव. उपवर्ष is known as the earliest commentator on the Mīmāṃsāsūtras of Jaimini and Badarāyana Varṣa is mentioned

as the teacher of Pāṇini in the Kathāsaritsāgara Pāṇini and Piṅgala are the Sūtrakarās on grammar and prosody.

Vyādi is the author of a work called "Sangraha" which is quoted by Patañjali and Bhartrhari *cf* उग्रहो व्यादिकृतो लक्ष्मणकसह्याको प्रथम इति प्रसिद्धिः (Nagesa's Uddyota on Mahābhāṣya Kaiyata 1-1-1)

Adhyāya XI.

Page. 56.

Rājasēkhara deals in the following three chapters with the subject of शब्दार्थहरण or plagiarism of both words and ideas. It is interesting to note that no author before Rājasēkhara had dealt this subject with such a wealth of detail as is done here. Only Vamana and Ānandavardhana touched this subject and warned the poets to be very careful in ridding themselves of this pernicious practice. It is, therefore, difficult to discover the source of Rājasēkhara's information. Among later writers, Ksemendra treats of this subject in his Kavikanṭhabharaṇa with different details, while Hemacandra incorporates all these three chapters in his commentary on the Kavyānuśāsana (pp 8-10)

1 4 Examples of plagiarism in respect of रत्न or metre and प्रबन्ध or lengthy poem are not cited in this connection. The view attributed here to the Ācāryas, is traceable in Ānandavardhana's work as well as in the commentary thereon

Cf अक्षरादिरचनेव योज्यते यत्र वस्तुरचना पुरातनी ।
नूतने स्फुरति काव्यवस्तुनि व्यक्तमेव यत्न सा न दुष्यति ॥

Dhvanyāloka 4-15

But Rājasēkhara differs from him on certain points

*[Borrowed in the कान्यानुशासनविवेक

Cf छासोपजीवी पदकोपजीवी पादोपजीवी सकलोपजीवी ।
भवेदथ प्राप्तकवित्वगीवी खोन्नेपतो वा भुवगोपजीव्य ॥

कविकण्ठाभरण, अधि II

द्राक्ष्य is quoted in कविकण्ठाभरण by Ksemendra]

11. 7-12 Here the words सिद्धीमुखम् and किंकिरताम् having two meanings are plagiarised in the second verse मा गा पन्थ etc

11 13-19 An example of borrowing of a part of a द्वयम् word in the same sense is given in these two verses. The second line

of the first verse has two meanings. The first is: how one who favours low class people can make use of me. The second is: how one without hunger can make use of the mutton. These two meanings are made possible from the combination of the word मां and the letter सो (मांसोपयोगम्=मां सोपयोगम् । क्षुत् रहितः=धुद्रहितः ।). From this combination, a part मां is borrowed by another poet in the next verse and combined with सरसं to express the identical meanings as shown above (मांसरसम्=मां सरसम् ।).

ll. 20-27. Here the word निरवधीरितम् has two meanings: (1) 'repelled' and (2) 'unlimited spreading'. These two senses are expressed with reference to (1) the army of the Asuras and (2) the fame of Baladeva. The word हल in the first line may be read as बल and the words आधुर and अवारपयोनिधिविस्तृतम् may be connected with that as adjective. The same word निरवधीरितम् and the two other words आकुल and आधुर which also have two meanings owing to ऐप with reference to the army and fame in the first verse, are borrowed in the next verse which forms an example of यमक and expresses the same sense.

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ll. 1-4. Here the word कर्णायतेक्षणम् is ऋष्ट and as such this line bears the following two meanings: (1) the crowd of paramours is behaving for the moment in the same manner as Karṇa and (2) the face of the lady has eyes long up to her ears. The same word कर्णायतेक्षणम् is borrowed in the next verse to supply an answer to the three questions put forth in the same verse. The first two questions are "what does the paramour do in the house of a prostitute and for what time?" The answer is: कर्णायते, क्षणम्. He acts as Karṇa and for a moment. The third question is "what kind of face he looked at?" The answer is कर्णायतेक्षणम् i. e. the eyes of which are long enough to reach the ears.

*[1. 6. वरदाय नमो हरये पतति जनो यं etc. occurs as the first verse in वृन्दावनयमकनाट्य of मानाङ्क.

l. 8. चक्रं दहतारम् (ददृक्काव्यालङ्कार. III. 4.)].

ll. 5-10. Rājasekhara's suggestion that Rudrata in his verse चक्रं दहतारम् etc. borrowed words from the Mānāṅka's verse वरदाय नमो हरये etc, makes it probable that the poet Mānāṅka the author of the Vṛndāvanayamakakāvya (printed in the Kāvyaśaṅgraha by Jivānanda Vidyāsāgara) flourished before Rudrata (cir. 850-900).

भारं=अरिसंबन्धिः । अरं=शीघ्रम् ।

The prose order of this line may be like this:—

राजन् धात्री भारं चक्रं अरं दहता तव खड्गेन हता अरिगारी चक्रन्द ॥

*[ll. 12-13. विशीर्यति and शीर्यति. Both the Mss have the Parasmaipada while the correct form should be विशीर्यते and शीर्यते ।

The Mss of the *Kāvyañūsāsanaviveka* have the *Ātmanepada*.]

ll. 11-19. From the passages नन्विदमुपदेद्वनेव न भवति etc., it appears that in the opinion of *Avantisundari*, plagiarisms from earlier authors of higher reputation were considered as much greater offence than ordinary thefts. But she permitted borrowings from inferior authors by those who are superior in reputation, etc.

*[l. 21. स पातु वो यस्य जटाकण्ठपे quoted in *सुभाषितावलि* (No. 63. कस्यापि).

l. 25. स पातु वो यस्य हतावशेषाः attributed to *Candraka* in *सुभाषितावलि* (No. 30); also quoted in the commentary of *चन्यालोक* II. 6.]

ll. 20-28. *Ācāryas* think that the borrowing of more than three अस्मिन् words in sequence is to be considered as plagiarism. An illustration of this is: स पातु वो यस्य borrowed in the second verse where all the four words occur in the same order as in the first. The two इव words, in the first verse, show the वाक्यार्थोपमा in this verse. This figure is defined by *Daṇḍin* as एकानेकेवशब्दत्वात्तत्र वाक्यार्थोपमा द्विधा.

Kāvyaadarśa. 2-43.

Cf. शरीरक्षैरिषोधीच्यानुदरिप्यन् रसानिव ।

Raghu. 4-66.

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*[l. 3. इत्युक्तवाचुक्तिविशेषरम्यम् (क्रिगत. III. 10).]

ll. 1-14. *Rājasekhara* disagrees with the *Ācāryas* on this point and thinks that any word used in a special expression in an earlier poem, should not be borrowed by later poets; even a pāda or one fourth of a metre consisting of one or two words which can be readily recognized as the composition of an earlier writer, should be considered as an instance of plagiarism. इत्युक्तवाचुक्तिविशेषरम्यम् occurring in these two verses, is an example of the second kind, while शरीरक्षैरिषोधीच्यानुदरिप्यन् is an instance of the first kind. Here, the figure of

speech known as रूपक applies to both शङ्कर and क्षीरसिन्धु which have several adjectives each with two meanings. This is the special feature of a particular poet. The same idea finds expression in the work of a later poet in the second verse, though only one word शङ्करक्षीरसिन्धवे is borrowed from the former verse. The reading नाप्रत्यभिज्ञायत as found in the A and B MSS however, gives quite a different meaning and this is almost diametrically opposite to the meaning given above. According to this the sentence should be construed as —

अप्रत्यभिज्ञायत पादोऽपि न परिहरणीय । तस्यापि साम्ये न किञ्चन दुष्टं स्यात् ।

That being the case, the pāda इयुक्तवान् etc, is not to be considered as an instance of actual borrowing. The reading of the C MS, is adopted here because of the context in which Rājasēkhara particularly refutes the view of the Ācāryas who maintain that for the purposes of plagiarism the number of words should be more than three. It may be noted here that the pada इयुक्तवान् etc has only three words and according to the Ācāryas this is not an example of plagiarism. But Rājasēkhara thinks that this also is to be avoided.

ll 15-25 Here also Rājasēkhara rejects the view held by the Ācāryas. The line may be construed as अयथात्वकरणकारणं पादं नैव हरणम् । अपि तु स्त्रीकरणम् । The same pada स्यागे हि सर्वव्यसनानि इति used in the first verse in praise of स्याग is quoted in the next verse in order to denounce it. The verse स्यागे हि सर्वव्यसनानि इतीत्यलीकमेतत् etc is attributed to S'udraka in the Subhāsītāvalī but it cannot be traced to his Mr̥cchakatīka. The Ācāryas hold that this is not an example of plagiarism, but only an adaptation of a pāda from an earlier verse by a later writer. Rājasēkhara's view is that such adaptations without acknowledgment also are to be avoided.

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ll 1-6 Rājasēkhara exemplifies here another instance of plagiarism. Here out of the two halves of the verse the first half पादस्तु नरवर etc, is taken over bodily and the second is changed by a later writer. शीवनी=a line connecting the scrotum and anus.

*[1 8 तत्तद्वदेव attributed to प्रकाशदत्त ।

l 17 अरण्ये निर्जने, Subhāsītāvalī (No 555)]

¶. 16-23 These are instances where later writers have borrowed the same verse composed by earlier authors after changing only one pāda which may either be the 3rd or 4th. This also comes under the list of borrowings

The verse अरण्ये निर्जने etc. is quoted from the *Naradasmṛti*, 2. 30.

For साहस cf. सहासा कियते कर्म यत्किञ्चिद्बलद्वयितै ।
तत्साहसमिति प्रोक्त सहो बलमिहोच्यते ॥
मनुष्यमारण स्तेय परदारभिमर्शनम् ।
पाहय द्विविध ज्ञेय साहस च चतुर्विधम् ॥

Nāradasmṛti. 14, 1-2.

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*[1 9. कुमुदवनमपधि. (माघ. XL 64)]

¶ 1-16 In striking contrast to the above citations of plagiarisms, Rajasekhara treats of here one peculiar case which he considers as original even though there is promiscuous borrowing. In the fourth verse, three pādas are taken from three different verses mentioned above and are connected with one pāda which alone is composed by the author.

*[1 18. सा व्यापारवती ध्वन्यालोक III. आनन्दवर्धन says that the verse is his own.

For अन्यधाकरण of पद and पाद, cf.

अपरे पुन पठितिमन्यथा कथयन्ति ॥

पदपादार्धभाषाणामन्यथाकरणेन य ।
पाठ पूर्वोक्तसूक्तस्य पठितं सा प्रचक्षते ॥

तत्र पदान्यथाकरण द्विधा—प्रकृतितो विनक्तिश्च ॥

तत्र प्रकृतितो यथा—

असकलहृदितत्वात् क्षालितानीव कान्क्षा
मुकुलितनयनत्वाद्यक्तकर्णोत्पलानि ।
षिबतु(ति)भृशुमुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभार कुन्तलानामधीश ॥

अत्र त्वयीत्यस्य स्थाने यदा मयीति पठ्यते तदैतद्व्यार्थनावाक्यमपि अनुमतिवाक्य भवति ॥
पादान्यथाकरणत्वेन यथा,—

एकान्ते विज्ञे रात्रावन्तर्वेम्नि साहसे ।
न्यासापहवने चैव दिव्या राग्भवति क्विया ॥

अत्र यदा तृतीयपादस्थाने तन्वज्ञी यदि लभ्येतेति पाठो भवति तदैतत् परीक्षौपशिकमपि कर्मौपशिक भवति ॥

अर्धान्यथाकरणेन यथा—

तत्तावदेव राग्निं स्फुरित गरीयो
यावन्न तिग्महविमण्डलमभ्युदेति ।
अभ्युद्यते सकलधामनिधौ तु तस्मिन्
इन्द्रो-सितप्रशकलस्य च को विशेष ॥

अत्र यदा मध्यमपादयो स्थाने “यावन्न ता किमपि गौरतरा हसन्ति । तामि पुनर्विहितान-
ननपङ्कजाभि ” इति पठ्यते तदैतद्वीरारथोक्तिरुपमपि शृङ्गारोक्तिरुप सम्पद्यते ॥

पादत्रयान्यथाकरणेन यथा,—

त्यागेन युक्ता दिवमुत्पतन्ति त्यागेन हीना नरकं व्रजन्ति ।
न त्याग्निना दुष्करमसि किञ्चित् त्यागो हि सर्वेभ्यसनानि हन्ति ॥

अत्र यदा तुरीयपादमेवादाय पादत्रयान्यथाकरणेन वक्ष्यमाण पाठो भवति, तदैतत्त्याग-
प्रशंसार्थमपि त्यागनिन्दार्थमपि जायते ।

तथा—

त्यागो हि सर्वेभ्यसनानि हन्तीत्यलीकमेतद्भुवि सप्रतीतम् ।
जातानि सर्वेभ्यसनानि तस्यास्त्यागेन मे सुगन्धविलोचनाया ॥

[सरस्वतीकण्ठाभरण pp 80 and 81.]

॥ 17-23 In this verse, another instance of borrowing is illustrated. Here a later writer makes an attempt to pass off the composition of an earlier author as his own by the substitution of a few words in one pada. For the explanation of the verse याव्यापारवती etc, see Locana p 227 on Dhvanyāloka

1 24 The instance of large scale borrowing of a whole verse belonging to another writer, with slight changes only in parts of the words, is illustrated here

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॥ 1-4 The example cited here has an interesting historical background. It appears from this that the great poet Kālidāsa acted as an ambassador of his patron, king Vikramaditya, who may be identified with king Candragupta II of the Gupta dynasty. It also appears probable that Vikramaditya sent Kālidāsa to the court of the king of the Kuntala country as an ambassador. It is also probable that Kālidāsa on his return from the Kuntala king composed a poem recording all the events connected with his mission. This work is known as कुन्तलेश्वरदौषम्,

and only three verses from this work are now available. The two verses अमरलहवितत्वात् etc. are cited here as an example of पदेन्दोश्चोपलक्षण, and a third is quoted by Kṣemendra in his *Aucityavicāracarcā* and these three belong to the work of Kālidāsa's Kuntaleśvaradautya. The conclusions drawn from an analysis of the three verses in question, are given above and the verses are quoted below for ready reference, from the *Sṛṅgāraprakāśa* of Bhojadeva and the *Aucityavicāracarcā* of Kṣemendra, along with explanatory notes as found in the respective works.

‘अथ नैयायिणी—यत्र पूर्वोक्तमेव वाचयन्परान्तरे वक्तव्यमितिरुद्धमिति । निवेदयते तानूदनैयायि-
भीनामनन्ति । तद्यथा—वाङ्मिहारात् ‘किं वृन्तलेश्वरः करोति’ इति विक्रमादित्येन वृष्ट उच्यते—

अमरलहवितत्वात् क्षात्रितानीव चान्त्वा
मुद्रितवचनत्वाद्यत्कर्मोपत्यभि ।
विबन्ति मधुसुगन्धीन्याननानि प्रियाणा
त्वयि विनिहितभारः वृन्तलानामधीतः ॥

इदमेवोहमित्वा विवन्मादित्यः प्रत्युवाच ।

विबन्ति(वृ)मधु सुगन्धीन्याननानि प्रियाणां
ममि विनिहितभार वृन्तलानामधीतः ॥

सुहृत्प्रयास प्र. c

The conversation as quoted above, between Vikramāditya and Kālidāsa regarding the attitude of Kuntaleśvara appears to have been recorded in the work Kuntaleśvaradautya of Kālidāsa from which Bhojadeva seems to have quoted in order to illustrate the ऊदनैयायिणी. This is further supported by a verse quoted from the same work and the explanations thereon given by Kṣemendra. The passage runs thus —

अपि वरणीयत्वं यथा-वृन्तलेश्वरदाते वाङ्मिहारात् —

इह निवसति मेरु शीघरः क्षमापरात् ।
इह विनिहितभारा ममसा यत्तु चान्ये ।
इदमहिपतिभोग्यं भवित्प्रानन्दमनं
परमिषत्समिहैव म्यानसम्पद्विषयम् ॥

अत्र महाशयज्ञानेति मानसस्थाने मन्त्रमुद्रितवचनत्वाद्यत्कर्मोपत्यभिर्द्वयानमनायाय कार्ययत्नेन
भूनावेवोपलक्षणं प्रकृत्यन्तर्गामीर्दन्तिव इत्येव-यथा-वृन्तलेश्वरदाते वाङ्मिहारात् एव मुद्रितवचनत्वाद्यत्कर्मोपत्यभि-
निवसति परमने स्थानं वृन्तम् । इदमहिपतिभोग्यं भवित्प्रानन्दमनं । परमिषत्समिहैव । तन्मुद्रित-
त्वैवम्यावमिहि अविनिवसतिभोग्यत्वात् इत्येव. p. 139.

From this statement of Kṣemendra: महाशयज्ञानेति मानसस्थाने मन्त्रमुद्रितवचनत्वाद्यत्कर्मोपत्यभिर्द्वयानमनायाय कार्ययत्नेन भूनावेवोपलक्षणं, etc. it may be sur-

mised that Kuntaleśvara had secret hostility against his sovereign king Vikramāditya and that Vil ramāditya had sent Kālidāsa, his ambassador, to Kuntaleśvara to remove that hostility by establishing new bonds of friendship. Kālidāsa became successful in his mission, and made Kuntaleśvara faithful to his overlord king Vikramāditya. This fact, Kālidāsa conveys to his patron through the stanza: अथकश्चिद्वदद् etc. as stated by Bhoja in the above quotation. The approval विश्वं मनुष्यमन्वीयाननानि प्रियाणां etc., expressed by Vikramāditya with reference to the request conveyed through Kālidāsa by Kuntaleśvara, shows that Vikrama had established friendly connections with Kuntaleśvara. Now the question arises as to who this Kuntaleśvara is.

From the History of the Vākātaka Empire (cir A D 284-550) as given by Mr K P Jayswal in J B O R S vol XIX I II, it may be surmised that Prthvisena I (cir 348-375 A D), who subjugated the king of Kuntala or the Karnataka country and the Kadamba kingdom was hostile to the Gupta kings, because Samudragupta defeated and killed his father Vākātaka Rudrasena I or Rudradeva I (cir 344-348 A D) who was the reigning sovereign. Samudragupta, however, later re-instated Prthvisena on the vacant throne of his father, as one of the समत kings under the Gupta sovereignty. During the reign of Candragupta II this Vākātaka king Prthvisena gained much power due to his victory over the Kuntala country and the Kadambas. Candragupta who initiated a policy of political marriages with families of subjugated kings, wanted, at that time to remove the hostile feeling and establish friendship with the Vākātaka prince Prthvisena. This idea very probably, prompted Candragupta to send Kālidāsa as an ambassador to the court of the Vākātaka king Prthvisena who was then called Kuntaleśa also due to his victory over the the Kuntala country. We have, however, another testimony for this Gupta Vākātaka relation. Prabhāvatī gupta the daughter of Candragupta II through the Naga princess Kubera Naga, was given in marriage to Vākātaka Rudrasena II, (cir 375-395) the son of Prthvisena I, and her son was Pravarasena II (cir 405-435). To this Pravarasena is attributed the *Setubandha Kavya* which is generally believed to have been composed by Kālidāsa on behalf of Pravarasena at the request of his patron Vikramāditya Candragupta the grand-father of Pravarasena II of the Vākātaka dynasty.

It may be remembered here that the Rāmasetuprādīpa, the commentary on the Setubandha, records an interesting fact in this connection that Kālidāsa composed the Setubandha-Kāvya at the request of Vikramāditya, but published the same under the name of king Pravarasena. The relevant passages from the commentary are quoted below :

धीराणां काव्यचर्पाचतुरिमविधये विप्रत्नमादित्यवाचा

यं चके कालिदासः कविकुमुदविद्युः सेतुनामप्रबन्धम् । etc.

इह तावन्महाराजप्रवर्त्तेनिसितं महाराजाधिराजविक्रमादित्येनाज्ञप्तः निखिलकविकच-
चूडामणिः कालिदासमहाशयः सेतुबन्धप्रबन्धं चिकीर्षुः etc.

These passages make it abundantly clear that these three persons: Vikramāditya, Kālidāsa and Pravarasena were intimately connected and had some hand in the composition of the Setubandha.

It may be suggested here that Kuntaleśvara, mentioned in the verse: असकलइसितत्वात् etc. and referred to by Bhoja and Kṣemendra in their works, must be no other than king Pṛthvisena I, of the Vākāṭaka dynasty. Pravarasena, to whom the Setubandha Kāvya is generally attributed, is his grand-son being the son of Rudrasena II and Prabhāvatīguptā, the daughter of Candragupta II. It may be remembered in this connection that both Dandin (Kavyādarśa. 1-34) and Hemacandra (Book VIII. Grammar) consider the style of the Setubandha as the best available in the Mahārāṣṭrī dialect. These two references, also prove that among the two Pravarasenas of Kashmir none can be the author of this Setubandha because being Kashmirians they are not expected to write excellently in the Mahārāṣṭrī dialect. Another reason for not considering any of the two Pravarasenas of Kashmir as the author of the Setubandha, is that they are not contemporaries of either Vikrama or Kālidāsa since they ruled over Kashmir in the first and second centuries A. D. according to the Rājatarāngiṇī. The Kuntala country being a part of Mahārāṣṭra, the authorship of the Setubandha may well be attributed to the Vākāṭaka Pravarasena II, who ruled over this part of the Mahārāṣṭra country in the beginning of the fifth century A. D. as suggested by Mr. K. P. Jayaswal in his 'History of India cir. 150 to 350 A. D.' (J. B. O. R. S. vol. XIX 1933. Pt. I. II.); and General Cunningham (Archaeological Reports Vol. XI. p. 123), and confirmed by Dr. G. Buhler (Indian Antiquary Vol. XII. p. 239). In this case, Pravarasena II of the Vākāṭaka dynasty who ruled over a tract

of land to the south of the Narmadā becomes a junior contemporary of Candragupta Vikramāditya who belonged to the same period, and in whose court poet Kālidāsa flourished as is commonly supposed. Another support for this suggestion regarding the authorship of the Setubandha comes from the Bharatacaritakāvya of Kṛṣṇakavi in which the Setubandha is attributed to the king of Kuntala. The verse in question is:

जलाशयस्यान्तरगाढमार्गमलम्बबन्धं निरिचौर्यवृत्त्या ।
लोकेष्वलंकान्तमपूर्वसेतुं बबन्ध कीर्त्ता सह कुन्तलेदाः ॥

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Under these circumstances, it is possible that Pravarasena II ruled over the two countries Vidarbha and Kuntala in the beginning of the fifth century A. D.

The verse: असकलदक्षितत्वात् etc., the original of Kālidāsa is borrowed with slight modifications in two words पिबति and त्वयि as पिबतु and मयि by Vikramāditya in order to provide an answer to the request of Kuntaleśvara conveyed through Kālidāsa.

*[1. 6. इष्टु त्वं कुपिते. attributed to विद्यापति. Cf. खरेण (पठितिः) यथा सुधूः etc. 'अत्र दृष्टे इत्यत्र इतस्वरकरणात् कुपितकान्ताप्रसादनपरमपीदं वाक्यमुत्कुपितदक्षि-प्रसादनपरतां प्रतिपद्यते ।

सरस्वतीकण्ठाभरण. II]

11. 23-26. Cf. सन्ति श्वान इवासंख्या जातिभाजो यद्दे दृष्टे ।

उत्पादका न बहवः कवयः शरभा इव ॥

अन्यवर्णपरावृत्त्या बन्धच्छिहनिगूहैः ।

अनाख्यातः सतां मध्ये कविधीरो विभाव्यते ॥

Harṣacarita 1. 6-7.

Adhyāya XII.

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*[1. 10 वाक्पतिराज the author of the Gaudavādha.

Cf. दृष्ट्वा वाक्पतिराजस्य शक्तिं गौडवधोदुराम् ।

बुद्धिः साध्वसद्भेव वानं न प्रतिपद्यते ॥

तिलकमञ्जरी. 31.

सामन्तजन्माऽपि कवीश्वरणां महत्तमो वाक्पतिराजसूरीः ।

यः स्थापवाप्यन्यमपीडयच्छुद्रवाद्यत्ययमनन्यदष्टम् ॥ (?) उदयसुन्दरी ॥]

ll. 9-12. The views of the Ācāryas and Vākpatirāja, as stated here, are found in the work Gaudavaho of Vākpatirāja.

Cf. कालगुणा षडमकईहिं भमिभनपरिग्हेसु मग्गेसु ।
इहरा मईहिं हीरन्ति दुकरं के वि कणंपि ॥
कतो णाम न इह सच्चं कविसेविएसु मग्गेसु ।
सीमन्ते उण मुक्कम्मि तम्मि सच्चं नवं ज्ञेअ ॥
अत्थालोभणतरत्थ इअरक्कईणं भमन्ति बुद्धीओ ।
अत्थजेअ निरारंभेन्ति हिअव कइन्दाणम् ॥
आसंसारं कइयुंगवेहिं तदिअहगहिअसारी वि ।
अज वि अमिण्णमुहो ज्व जअइ धाम्मापरिक्कन्दो ॥

Gaudavaho-84-87.

Here, it may be noted that the last verse of Vākpatirāja आसंसारं etc. has been sanskritized by Rājasekhara with a few changes and quoted under his name.

⊙ ll. 13-16. The views of some thinkers regarding the necessity of a careful study of the early poetical works on the part of a poet, are to be linked with the view of the Ācāryas on the point, and not with that of Vākpatirāja above stated.

ll. 17-24. Rājasekhara disagrees with the views of the other thinkers on this subject. The explanation given by him is more or less based on the statement made by Vākpatirāja on the same subject in verses 88-92 of his Gaudavaho. The views expressed by Vākpatirāja and quoted by Rājasekhara are already mentioned by Ānandavardhana in his Dhvanyāloka.

Cf. वानस्पतिसहस्राणां सहसैरपि यशतः ।
निबद्धाऽपि शयं भैति प्रकृतिर्जगतामिव ॥

इयं काव्यस्थितिरन्ताभिः पविमतिमिरुपभुक्ताऽपि नेदानीं परिहीयते । प्रस्तुतं भवन्वाभिर्न्यु-
स्यत्तिभिः परिवर्धते ।

and संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम् ।

स्थितं खेतत् । सनादिन्यो मेधाविनां बुद्धयः ।

नैकरूपतया सर्वे ते मन्तव्या विपथिता ॥

4,10-11

The statement तदाहुः etc. quoted by Rājasekhara is traceable in the work of Ānandavardhana with the same context:—

Cf. तदित्थं स्थिते—

प्रतायन्तां वाचो निमित्तविविधार्थान्तरसा
न वाद' कर्तव्य' कविभिरनववो स्तविपये ।
परस्वादानिच्छाविरतमनसो वस्तु सुकवेः
सरस्वत्येवैषा घटवति यथेष्टं भगवती ॥

Dhvani. 4. 17.

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*[ll. 2-5. The portion dealing with प्रतिबिम्बकल्प, आलेख्यप्रख्य, तुल्य-
देहितुल्य and परपुरप्रवेशसदृश is borrowed by Hemacandra. *cf.* also अर्थो
द्विविधोऽथोनिरन्यच्छायायोनिश्च । (वामन. III. 2-7.) अयोनिः अकारणः अवधानमात्र-
कारण इत्यर्थं । अन्यस्य काव्यस्य च्छाया अन्यच्छाया तयोनिः । Read एकादश ।]

ll. 2-5. Rājāśekhara approves of all the above mentioned views as correct. Vāmana seems to have analyzed अर्थ in poetry for the first time, and discovered that there are three distinct divisions of it.

Cf. अर्थो द्विविधोऽथोनिरन्यच्छायायोनिश्च ।
ध्यक्तं सूक्ष्मश्च । सूक्ष्मो भाव्यो वासनीयश्च ।

Kāvya-lankārasūtra III. 2, 7-9.

Ānandavardhana, further developed this idea of three divisions of Artha and, therefore, his is a definite improvement on the older theory. This is found in the Dhvanyāloka 4-12.

Cf. संवादो हान्यसादृश्यं तत्पुनः प्रतिबिम्बवत् ।
आलेख्यप्रख्यवत्तुन्यदेदिवच शरीरिणाम् ॥

Taking advantage of the already existing theories, Rājāśekhara develops upon them, puts the whole on a more scientific basis, and illustrates his points by a number of verses in these two chapters. The word अच्यनीप्सद्दि also shows that Rājāśekhara here alludes to the views of some earlier writers on this subject. The examples of निन्दुतयोनि and परपुरप्रवेशसदृश are an improvement on Vāmana and Ānandavardhana.

The word एकादश may be read as एकादश as अयोनि is used by only one author. Hemacandra incorporated all these four divisions as recorded by Rājāśekhara along with their definitions and illustrations in his Kāvya-nuśāsanavivēka. p. 8.

ll. 7-14. प्रतिबिम्बकार्थं is defined by Ānandavardhana as अनन्यात्म and explained by him as तारिक्वत्तरीरस्यन्यम् । *sec.* Dhvani 4-13. The

same definition is given here in this verse by Rājāśekhara as अपरमार्थविभेदम्. It is worthy of note here that the two verses cited here as examples will express identical meaning in case the reading in the second verse is changed as चन्द्रान्दातु instead of गलद्रदातु ।

ll. 15-19. Ānandavardhana defines this division as वृच्छालन, and advises poets not to take recourse to this method of writing. But Rājāśekhara does not agree with him, and defines this kind of poetry in a better manner than the प्रतिविकल्प and shows good artistic taste in the verse illustrating this class. The fact that he differs from Ānandavardhana in this respect becomes manifest by the word अर्धचतुरैः in this definition and by the passage सोऽयमनुप्रासो मर्गः on p. 71 l. 12.

ll. 20-25. The third variety is approved of by Ānandavardhana as suitable for adoption, and is defined by him as प्रतिद्वालन ।

Cf. तद्वस्त्रान्यस्य सद्भावे पूर्वस्थित्यनुयाय्यपि ।
वस्तु भावितरां तन्मयाः क्षतिच्छायभिवाननम् ॥

Dhvanyāloka. 4-14.

That the same view of Ānandavardhana is adopted by Rājāśekhara is evident from the word युषिचोऽपि mentioned in this definition.

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ll. 1-4. This method of description of the jewels is similar to that of the elephants adopted in the preceding verse. This kind of borrowing alone is permitted by Ānandavardhana.

ll. 5-14. This fourth division is not mentioned by any early writer. मूलैक्यम्=sameness of basic principles.

In the following two verses, the appearance of the Kadamba flower, the sign of the rainy season, becomes a source of enjoyment to the queens, because kings do not undertake war during that season and remain at home. Relying on this fact, two poets have composed two different verses where the second excels the first in description.

l. 16 अयस्कान्तवत् । Four kinds of poets who have special fondness for the use of these four kinds of Artha in their descriptions are named after these four Arthas in the same way as अयस्कान्त (magnet) which attracts iron and is called by that name.

पद्यम् : The poet is said to belong to the fifth variety when his attention is always drawn to the अयोन्वय or the method of description not adopted by any earlier poet.

ll 18-25. Here Rājasēkhara quotes a set of anonymous verses giving definitions of five classes of poets who are named differently as: भ्रामक, सुम्बक, धर्षक, द्रावक, and चिन्तामणि.

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l. 7. शोशकार=a kind of sugarcane.

This description is called लौकिक as it is concerned with terrestrial things.

*[l. 11. देवीपुत्रमसूत attributed to योगेश्वर in शकुन्तिवर्णनम्].

ll. 11-14. It is called अलौकिक since it is concerned with celestial beings. This verse is quoted once before while describing an Arthakavi (p. 18).

ll. 15-18. मिथः because it pertains to both celestial and terrestrial beings.

ll. 19-23. अर्थानां should be connected with प्रत्येकमष्टवशात्. Each of these four Arthas is subdivided into eight and, therefore, the total number of sub-divisions is thirty-two.

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ll. 1-8. Here, the समर्घ्यसमर्थकभाव required for the figure of speech known as अर्थान्तरन्वाह, is shown in the first half of the second verse, and this is quite contrary to that shown in the last line of the first verse. It is, therefore, called व्यलसक.

*[I. 10. उरु शकुन्तलम् Vāda Vāmanānankīra III. 2. 2.]

ll. 9-17. It is called स्रष्टप्रतिविम्बक्य because the three stages पाण्डुप्रार्थ, वपिशिखा कृतपदं and वीतामोदं are not stated in the second verse, though all the other stages are adopted as given in the first verse.

Read आपास्तिस्वपुटस्थिति शोपपोषाद् :

ll. 18-24. तत्र denotes here an army. The same idea expressed in the first verse, is developed upon, and enlarged in the second verse.

l. 25. नटनेगध्यम् । When a later poet borrows an idea from earlier writing, but deviates totally from the original language, he is compared here to an actor who appears in a different dress from his original one.

l. 26. गेच्छद् पासासंकी is read as पासासंकी काओ गेच्छद् in the Gāthā-saptaśatī. (3-5.)

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ll. 2-5. The same idea, embodied originally in the Prākṛta language in the first verse, is expressed in Sanskrit in the subsequent verse.

*[l. 7. वान्ते (अमर 101 ;)

l. 11. धन्यास्तु attributed to Vijjaka ;

l. 16. सतोऽद्यम् attributed to Vālmiki ;

l. 18. सनं कुमुमम्

cf. ततः कुमुदनाथेन गर्भिणीगण्डपाण्डुना ।
उदयादिशिरःशीभि लिहितं पदमिन्दुना ॥ श्लोकपर्ये.]

ll. 15-19. In these two verses, the brightness of the moon is described as similar to the paleness of a lady's cheek. But the cause for the paleness of a lady's cheek, is mentioned in the first verse as emaciation due to the influence of passion, and, in the next, due to her being in a delicate condition. This is what is called हेतुव्यत्यय.

ll. 20-25. The behaviour of the swans described in the first verse, is transferred in the second verse to the deer.

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ll. 3-15. Combining in a concise manner, the imports of two different sentences belonging to early writers, is called सङ्गुट.

The river Narmadā is called here a नदी, but, in fact, it should be called a नद् as it flows towards the west.

शङ्खः=a kind of fish.

सरिताम् may be construed with अम्नः.

|| 16-24 This नवनेपथ्य is exactly similar to the नटनेपथ्य of the प्रतिचित्रण class In the नटनेपथ्य the same import of the first stanza is expressed in the second verse in a different language by a different poet But, here, the same description of a thing adopted in the first verse, is reproduced in the second in a slightly modified style

It is described in the first stanza that हिलक on a woman's cheek which resembled the dark spot in the moon, is removed by the drops of her tear when she wept at the delay of her lover But, in the second verse, the same idea is represented in a modified style and पदलताs or leaves and creepers in the cheeks of the ladies are said to have been destroyed by the hot tears coming from the eyes of the सञ्छिन्ना नायिकाs

|| 25 एकपरिकार्य is said to take place when a later writer borrows a method of description from an earlier poet and changes the principal object of description The first verse is exploited while the second shows the exploitation

In both the verses, cited as an illustration of this class of borrowing, the elephant's trunk of Ganeśa is described as similar to the stalk of a lotus when it is raised up by him But the author of the first verse makes the sun resemble a lotus to which Ganeśa's trunk is said as the stalk while the author of the second verse represents the tip of the elephant's trunk as the lotus

*[|| 26 अन्वाहजेन्द्रवदन No 80 of सुभाषितावली, attributed to गणपति whom Rajasekhara praises as under —

अथो गणपति वन्दे महाभोदनिधायिनम् ।

विशधरतण्डुलस्य पूजयत षष्ठ्यर्जितम् ॥

This is attributed by some to विद्यापति]

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*[|| 6 रविउद्गात in अनामोक्त II attributed to Valmiki]

|| 6-11 The author of the first verse, compares the winter moon to a mirror which is made dirty by the sighings of on lookers The same idea has been borrowed by the author of the next verse where he describes the happy countenance of a lady as similar to a mirror which becomes natural when the dirt due to the tears and sighings of the on lookers, is cleared off This borrowing is, therefore, called प्रत्यपत्ति ।

ll. 12-14. सोऽयमनुप्रायो etc. Rājasekhara approves of this kind of borrowing on the part of poets, while he denounces the other kind of plagiarism already described by the name of प्रतिबिम्बकत्व. He quotes in support of his view, a verse सोयं etc.

*[1. 14. अन्ययान्वमिवाच्छति, आच्छति from आ च्छ.

l. 17. ये वीमन्तित. (याजुस. 1-2).

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*[1. 8. दिग्गार्जुर्जटिजूटकोटि. found in सरस्वतीरम्यभरण.

l. 8. काले माजोरः attributed to भास.]

l. 17. नमस्कारायण etc. The purport of this verse seems to be that the ten nails of God Rudra's feet, by the reflection of black colour of Nārāyana who bowed before Rudra, resembled the ten moons on the heads of the ten Rudras and they seemed to have come to worship the moon which is on the head of the eleventh Rudra.

Construction in this case may be made thus:—नमस्कारायणच्छाया-
च्छुरिताः पादयोः नखाः दस रद्रेन्दवो (भूया) रद त्वचन्द्रं सेवन्त इव ।

The reading suggested as रद्रेन्दवः in the text makes a slight change in the purport. In that case it may be construed thus:—

नमस्कारायणच्छायाच्छुरिताः (शत एव) रद्रेन्दवः पादयो दस नखा हे रद त्वचन्द्रं सेवन्त इव.

If the word Nārāyana is changed to Nārāyaṇī, then this verse will give quite a different sense. The face or the moon on the head of नारायणी or पार्वती who bowed before Rudra, being reflected on the ten nails of his feet resembled the ten moons worshipping the moon on the head of Rudra.

The purport of the next verse उमैक etc. is, however, quite clear, where it is said that the moon on the crown of Rudra seems to have taken six forms on being reflected on the five nails of उमा when he bowed before one of her feet.

*[1. 25. अङ्गणे, संकृते सतिमतीविलेपने (जानकीहरण 8. 85).

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*[1. 10 कुरबक पुष्पःपतकीशारेण attributed to राजार (गुणवित्तकवि. No. 2564).

l. 25. संविपादुममिषेकमुससे (विद्या. IX. 32.)]

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1. 4. The word त्वशीर may be read as त्वक्षार which means 'bamboo'. The metaphor or रूपक in this verse is between the moon and the चूडामणि and in support of it, a simile or उपमा comparing the broken pieces of bamboos with the rays of the moon, is given. The word त्वशीर may also be read as त्वक्षीर which means arrow-root and is known in vernacular as तक्कीर.

1. 9. The reading मालिनि may be preferred here as the stars are similar to the कुसुम flowers and they provide themselves as signs to determine the position of the tank.

*[1. 10. रजनिपुरन्नि (कामनालङ्कार. IV. 3. 32.)]

1. 16. विशिखामुद्येयुः=at the commencement of public roads in the cities.

*[1. 18. विपति विस्पर्तीव quoted in वाय्यानुशासन of हेमचन्द्र. There we find जरद्वारकाण्डविपाण्डुयु and हसतीर.]

1. 22. Three ślokas from रघुदिग्गमणिवट इवेन्दुः etc. explain the portion अक्षिपल्लवपरिसुता ज्योत्स्ना which is the last part of the verse विशिखामुद्येयु विशरति etc.

आमपिधानम्=raw lid.

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11. 3-8. The poet Surānanda, on this point, seems to follow Ānandavardhana whose views are already stated. This Surānanda belonged to the Yāyāvaragōtra to which Rājasekhara belonged, as can be inferred from the verse contained in the Bala-rāmāyaṇa and cited below.

ए मूर्धो यथाशीट्टमयन इषाकालजलदः सुरानन्दः शोऽपि धरन्मुदयेवेन वषट्ठा ।
नवान्ये गन्धने तरुलक्षिरिषयन्मृतयः महाभागनाम्निषयमन्नि यायावराणुडे ॥

1-13.

He was in the court of the rulers of the Cedi country, and was probably a contemporary of king Ranavigraha of Cedi (cir. 875-911 A. D. see Bhandārkar Report VI. p. xix.)

There is a verse bearing on this point, in the Sūktimuktāvalī and is attributed to Rājasekhara :—

महीना मेरुतमुता मृगानां रघुभिः ।
रुहीनां च एतानन्दोदिमगस्तनगनम् ॥

p. 47. (G. O. S. edition).

The preamble 'तदाह' shows that the verse सरस्वती etc. is quoted from the work of Surānanda. Similar sentiments are also expressed in the Dhvanyāloka.

cf. सरस्वती स्वादु तदर्धवस्तु निष्यन्दमाना महतां कवीनाम् ।
अलोकसामान्यमभिव्यनक्ति प्रतिस्फुरन्तं प्रतिभाविशेषम् ॥ 1-6.

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*[1. 4. अविरलमिव. (मालतीमाधव III)].

1. 12. Anuprāsa and Atiśayokti are the two Alaṅkāras illustrated in the two subsequent verses.

*[1. 13. जयन्ति वाणासुर (कादम्बरी 2.)].

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1. 3. In the first verse, the moon, reflected on several limbs of a lady, is described as adorning her with ornaments, while in the second verse the same moon, reflecting on her, is described as worshipping her because he was inferior to the beauty of her face.

*[1. 10. Read चन्द्रेण माति रमणी रमणीय. 1. 13. ताम्बूलवल्ली. (रघु. VI. 64)].

1. 17. युक्तयोगदः=one who is able to connect things appropriately.

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1. 4. Translate:—It seems to me that the poetical skill lies in the exact knowledge of the practices either to be given up or adopted from among the 32 kinds enumerated.

*[1. 7. शब्दार्थशासनविदः कति नो कवन्ते. *cf.* ध्वन्यालोक. 1. 7.]

√ Aṭṭhyāyū. XīV.

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11. 14-25. Bhāmaha, Daṇḍin and Vāmana include the descriptions of अशास्त्रीय and अलौकिक things amongst the Doṣas or blemishes of a composition.

cf. देशकालकालोक्त्यायागमविरोधि च ।
प्रतिपादेदुदयान्तरीने दुष्टेषु नेष्यते ॥

देशकालकलालोकन्यायागमविरोधि च ।
इति दोषा दशैते वज्याः काव्येषु सृष्टिभिः ॥

Daṇḍin. 4-3.

देशकालस्वभावविरुद्धानि लोकविरुद्धानि ।
कलानुवर्गशास्त्रविरुद्धानि विद्याविरुद्धानि ॥

Vāmana. 2. 23, 24.

Rājaśekhara, however, permits the use of अलौकिक and असाक्षीय descriptions, which he deals with in these three chapters and calls them as कविसमय. These varieties are, however, quite distinct from those included in the Doṣas by such earlier writers as Bhāmaha and others. Vāmana, for the first time, uses the word काव्यसमय in his 5-1 of the Kāvya-lāṅkārasūtra and under this heading he instructs poets to observe certain rules in order that errors relating to grammar, metre and gender may not creep into their composition. The कविसमय explained by Rājaśekhara in these chapters seems to be different from Vāmana's काव्यसमय also. Rājaśekhara seems here to indicate that though all the कविसमयस are generally against the Śāstras as well as usage, there are certain varieties which are worthy of being adopted; while there are others which are to be totally avoided. He intends saying that though his कविसमय seems to be लोकशास्त्रविरुद्ध, it is worthy of adoption in poetical composition because such things had actually existed either in early ages or in different parts of the world and also because earlier poets have adopted such descriptions in their works. Yet, another kind of description which is included amongst the Doṣas by Bhāmaha and others as असाक्षीय and अलौकिक should necessarily be avoided by poets, because in such cases the things described are purely imaginary and they neither existed at any time or at any place, nor such method as this was followed by any of the early poets. This is the real sense of the term Kavisamaya. Some dishonest poets, however, have used the same term in different ways so as to suit their own selfish ends.

Rājaśekhara appears to be the first writer to deal with this subject exhaustively, and the later writers such as Hemacandra and others have borrowed freely from him; and in doing so they merely added some new verses as illustrations.

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*[The chapters XIV to XVIII are borrowed in काव्यानुशासनविवेक; शेषानुवर्त (केपदत 1. 30)].

l 4 The words पद्म, उत्पल etc. are common nouns and, therefore, the meanings of these words are included in the group of जाति or genus

l 6 Kālidāsa alludes here to the existence of lotus flowers in the river Sīprā

l 10 In this verse, नीलेपल्ल or the blue water lily is described as blossoming in the river Gange

*[ll 11-13 मृदुभिरनिष्कारै, कारै would be better, read व्यस-
दत्तद्वयानीम्]

ll 15-18 In this verse, one Keśava probably a king or a rich man, is eulogised as having done some wonderful thing for the Kudungeśvara the presiding deity of Ujjaini. Here the river near Ujjaini is said to be full with swans and Sārasa birds.

*[l 16 For बुद्धकक्षर in Ujjaini see प्रबन्धवित्तामणि सिद्धसेनप्रबन्ध

l 20 स्मृत्सीति स्मृति is the correct grammatical form]

ll 19-22 नाग=serpents or elephants

विप्रपौत्र=young animals or boats

स्रग्=water or gold

नामृतमत्ता=feeder of clouds or bearer of clouds

All these words having two meanings apply to both the ocean and the mountain described in this verse, which is in *double entendre*

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ll 3-4 The words मन्त्रिणि and जति are synonyms

*[l 5 मन्त्रिणि चन्द्रमिन्दी also is in चाक्षरपञ्चति]

l 12 शतमसुदा-महताम्य

*[l 21 हनुवता (विद्वान्मन्त्रिणा III 6)]

ll 21-22 The reading of this verse here seems to be better than the reading of the printed edition of the *Vidhvastlabhasijikā* as चन्द्रमन्त्रिणि and सिद्धमन्त्रिणि. But the commentator of that work, adopted the reading as obtained in the printed edition while commenting upon this verse

*[l 25 मन्त्रिणि *ibid* III 14 Man of चन्द्रमन्त्रिणिविद्व read
चन्द्रमन्त्रि]

ll. 25-26. The reading adopted in the *Sarasvatikānṭhābharana* is सयो द्रावित for यन्त्रद्रावित found here, and Bhoja commented upon that reading in the following manner.

सयो द्रावितकेतवोदरदलक्षोतःसाट्टस्यादिचंभवादिचं चंभवनगिति..

But Nārāyaṇa, the commentator on the *Viddhasālabhañjikā*, commented upon this reading somewhat differently as: यन्त्रेण तैलेक्षुरस-निष्कासनार्थे सम्पादितदाहशिलादिनिर्मितोपकरणविशेषेण द्रावितानि etc.

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*[l. 1. उत्सेच्या. उत्सेक्या is the correct grammatical form.]

l. 1. Read उत्सेक्या instead of उत्सेच्या.

*[l. 13. न्यत्त्यासरा. (कुमार. I)]

l. 17. प्रकीर्णकद्रव्यकविसमय=the *Kavisamaya* under the miscellaneous section.

*[l. 19. In शेतां हृतिः read विवदामहे instead of विविदामहे and दूरदूरस-पयाः for दूर दूर सपयास्तृपितस.]

ll. 19-22. The first half of this verse alludes to the ocean of milk, while the second refers to the ocean of salt. It is, therefore, evident that poets do not differentiate generally between the two oceans.

The word दूर means अत्यन्त just as दूरवितंबविनो घना ।

दूरदूरसपयाः=दूरं अत्यन्तं, दूरस नीरसं पयः यस्य य.

The last line of the verse may be construed as:—

स त्वं कूपपयसः मते. (पयसी) किं न जपन्त्य ? ।

and translated thus: "Are you not inferior to the desert where the wells supply water for drinking purposes."

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l. 8. Reading अवसंसः may be adopted here in consonance with the statement contained in the verse तद्विप्रयोगे निरणेतथा etc. There it is said that the *S'ephālikā* trees let fall their flowers in the presence of the moon, as if to complain to the moon with drops of tears against the cruel treatment of the sun they receive during the day.

The line सनोऽपि कियार्थस्वानिबन्धनम् may be interpreted in the following manner:—

*[1. 13. देखवा (किरत. IX. 22.).

1. 15. कैलसगौरम् (रघु. II. 25.)]

1. 15. The word कैलसगौरम् illustrates here the similarity between कुरु and गौर.

1. 22. Both the words वीह्व and प्रेह्व mean 'moving'. वीह्वं च्छु प्रेह्वति may be considered as a better reading.

*[1. 25. अथ पथि (रघु. IX. 93.).

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*[1. 1. पादग्यात. मेघदूत. 1. 36. 1. 5. तामुत्तीर्य (मेघदूत. 1. 47.)]

Adhyāya XVI.

1. 12. The varieties of Kavisamaya mentioned above relating to the terrestrial things may equally be applied to celestial things. But some special features of स्वर्गकविसमय are treated in this chapter.

*[1. 18. अद्वाधिरोपित. (माघ. II. 53.).

1. 14. मा भैः in वामनीयालङ्कार. 3. 2. 7.]

ll. 14-19. In the first verse, a lady is represented as speaking to the quivering image of the moon reflected in the glass of wine held in her hand. Here, the moon is called शशाङ्ग or one having a black spot resembling the form of a hare.

In the second verse the same black spot of the moon is compared to a deer.

1. 26. केलिप्रकाश seems to be a proper name. It may also be taken to mean as केलियु प्रकाश='brilliant in sports.'

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ll. 1-4. In this verse, the army of Yādavas is said to carry banners with the fish-sign because ऋदुम्न, the son of Kṛṣṇa and the chief of the Yādava army, was an incarnation of मन्मथ and therefore is known as मत्स्यकेतव.

This verse seems to be the reply of a warrior, very probably भीमसेन, who was asked to enter the army of the Kauravas in the Mahābhārata war where the Yādavas and Droṇa were protecting the Sindhunātha alias Jayadratha.

Construe:—आपातमारुतविलोडितसिन्धुनाथः हात्कारभीतपरिवर्तितमःस्यर्चिहो याद-
धमहोदधिमीमवेलासुहृहय पवनसूनुरिव द्रोणाचलमुद्धरामि ।

Here the two words सिन्धुनाथः and द्रोणाचलम् have double signi-
fication.

*[1. 6. After the verse वन्या, MSS. of काव्यानुशासनविवेक add—

यवान्—यदिन्दोरन्वेति व्यसनमुदयं वा निधिरपा-
मुपाधिस्तत्रायं जयति जनिवर्तुः प्रकृतिता ।
अयं कस्संबन्धो यदनुहरते तस्य कुमुदः
विशुद्धाः शुद्धानां ध्रुवमनभिसन्धिप्रणयिनः ॥]

11. 5-13. All MSS of this work cite only the first verse वन्या
विषसूत्रः etc. to illustrate this Kavisamaya. Hemacandra who
borrows all these chapters in the same order as found here in his
Kāvyañuśāsanaviveka, includes the second verse यदिन्दोरन्वेति etc.
also. This verse is quoted from the Anargharāghava of Murāri.
It appears from this that Murāri, the author of the Anargha-
rāghava may be placed before Rājaśekhara (cir. 900 A. D.) on
the strength of this quotation from his work.

It is worth remembering in this connection that Murāri is
supposed to have flourished before 850 A. D. on the doubtful
testimony of a verse in the Haravijaya of Ratnākara. The verse
in question runs thus:—

अङ्गे वुनाटक इवोत्तमानायकस्य
नासं कविर्भूयित यस्य मुरारिरित्यम् ।
आक्रान्तकृतसुवनः क्व गतः स दैत्य-
नाथो हिरण्यकशिपुः सह बन्धुवर्गैः ॥

38-68.

Although the words मुरारि, नाटक, कविः etc. do clearly refer to
the poet Murāri the author of the Anargharāghava drama, yet
the event mentioned in the verse does not agree with the theme
as found in the drama Anargharāghava, because Rāma, the hero
is not stated there as being killed in any of the Añkas as required
by this verse. It is, therefore, difficult to take the words मुरारि
etc. in the verse to represent the author of the Anargharāghava.

The construction of this verse of Ratnākara may, therefore,
be taken thus:—

कविः वुनाटके अङ्गे उत्तमानायकस्य नासं कविर्भूयित यस्य नासं भूयिन् सः आक्रान्त-
कृतसुवनः दैत्यनाथः हिरण्यकशिपुः सह बन्धुवर्गैः क्व गतः ॥

It may also be pointed out, here, that the present context is not complete unless this verse is accepted as a genuine part of the *Kāvya-mīmāṃsā*. Because the verse *वन्वा विद्यसृज* etc. relates only to the moon born from the eye of *अग्नि* and not to the moon born from the ocean as required by the statement *अग्निनेत्रसमुद्रोत्पन्नशोरेक्यम्*. But the second verse *यदिन्दोरन्वेति* etc. refers to the moon born from the ocean and thus both the verses together illustrate this *कविसमय*. The verse *यदिन्दो* etc., therefore, is a genuine part of the work. Relying upon the accuracy of Hemacandra in quoting these chapters of the *Kāvya-mīmāṃsā* which is amply borne out by other instances such as in line 19 of this page as *कामस्य मूर्तत्वममूर्तत्वञ्च*, this verse also may be taken as a genuine quotation made by *Rājasekhara* from the *Anargharaghava* of *Murari*.

*[1 14 Read बहुकालजन्मनोऽपि शिष्यचन्द्रमसो वाचस्वम् ।

l 19. MSS of *काव्यानुशासन* read कामस्य मूर्तत्वममूर्तत्वञ्च यथा ।

l 20. अथ स found in *प्रबन्धचिन्तामणि*, l 24 धनुर्मात्रा attributed to *दण्डक* in *सुभाषितावलि*, separate मनो and भेद्यम्, शब्दप्रसृतय seems better reading.]

l 25 Construe as -श्वत्सामन भेद्य लक्ष्यम्

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*[l 2. *यस्याधोऽथ* attributed to *राजसेगर* in *कवीन्द्रवचनसमुच्चय* and in *सदुक्तिकर्णामृत*, and to *चन्द्रक* in *सुक्तिमुक्तावली*

l 7 येन श्वत्सामनोभवैत attributed to *भारवि* For the meaning see *धन्यालोक*,]

ll 7-10 For the meaning of the verse *येन श्वत्सामनोभवैत* etc see also *Sarasvatikanthābharana* p 166 (N S edition)

Reading *सोन्वादिशुभ्रज्जहारवलय* as found in C MS is correct. In the case of *उमाधव* construe as —इति भुजगा एव हारा वलयानि च यस्य स ।

In the case of *माधव*, इष्ट भुजगा (गरुड) यस्य स, रवे शब्दत्रयानि लयो यस्य स

Here *Nārayana* and *Madhava* are described as one and the same

ll 12-15 Construe as —शोभ्यां मय ईरित मदर येन स ।

In the first half of this verse *दामोदर* and *कूर्म* are described as identical, and in the second half the identity of *Lakṣma* with wealth and earth is described

1.17. Sarasvatikanṭhābharana reads त्वं नागरज instead of हे नागरज.

*[I. 19. Read सोडाऽविपद्वाह्नयौगलीलापर्यङ्गबन्धनविधेस्तव ; quoted in सरस्वतीकण्ठभरण II.

1. 24. जयन्ति बाणासुर. वादम्बरी.2.]

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* [अस्ति दैत्यो. first verse of हयग्रीववध of भर्तृमेष्ठ, दानवाधिपते and महासुरसमाजेऽस्मिन् seem to be from the same work. One more verse विनिर्गतं मानद. is quoted in काव्यप्रकाश.

कविसमय of वामन is different from that of राजशेखर. The following quotations will explain the कविसमय and show how far the later writers of कविशिक्षा were indebted to राजशेखर for this.

कवीनां समयसंधा निबन्धोऽप्यसत्सतः ।
अनिबन्धस्रस जालादेर्नियमेन समासतः ॥

असतोऽपि निबन्धो यथा—

गिरी रत्नादि हंसादि स्तोत्रपद्मकरादिषु ।
नीरेभायं खगलाया जलजाय नदीष्वपि ॥
तमस सूचिमेघत्वं मुष्टिप्राणत्वमुच्यते ।
अश्लिप्राणता चन्द्रत्वप. कुम्भोपवाह्यता ॥
प्रतापे रक्तोष्णत्वे कीर्त्तौ हंसादिशुभ्रता ।
कृष्णत्वमपकीर्त्तौ रक्तत्वं कोपरगयोः ॥
चतुष्ट (ष्क)त्वं समुद्रस्य वियोगः कोकयोर्निष्ठि ।
यक्षोरणां सुराणां च ज्योत्स्नावासो निगद्यते ॥
रमायाः पद्मवासित्वं राक्षो यक्षसि च स्थितिः ।
समुद्रमथनं तत्र सुरेन्द्रधीसमुद्रवः ॥

सतोऽप्यनिबन्धो यथा—

चन्द्रसे फलपुष्पे च सुरभी मालतीसुमसु ।
शुक्ले पक्षे तमोऽशुक्ले ज्योत्स्ना फलमशोकके ॥
रक्तिमा कामिदन्तेषु हरितत्वं न कुन्दके ।
दिवा निशोत्पलाज्जानां विवासित्वं न वर्ण्यताम् ॥

नियमेन निबन्धो यथा—

सामान्येन तु धावरुपं पत्रपुष्पाभ्युवासात्ताम् ।
चन्दनं मलयेष्वेव मघायेव पिकथनिम् ॥
अभ्युदाभ्युधिक्रावाहिवेशमृत्तेषु वृष्णताम् ।
निम्बबन्धूनीरेषु सूर्यनिम्बे च रक्षताम् ॥

रवं नाव्य मयूराणा वर्षाक्षेव विवर्णयेत् ।
 नियमस्य विशेषोऽन्य कश्चिद्न प्रकाशयते ॥
 छुप्रमिन्द्रद्विष मूयात्रीणि एत चतुर्दश ।
 भुवनानि चतस्रोऽष्टौ दश वा बहुभो मता ॥

जिनसेन अलङ्कारचिन्तामणि—pp 7 & 8.

असतोऽपि निबन्धेनानिबन्धेन सतोऽपि च ।
 नियमेन च जालादे कवीना समवधिधा ॥

असतोऽपि निबन्धो यथा—

रत्नादि यत्र तत्राद्री हसत्यल्पजलाशये ।
 जलेभाय नभोनयामम्भोजाय नदीष्वपि ॥
 तिमिरस्य तथा मुष्टिभ्रष्टे सूचीनिनेयताम् ।
 अगलिप्राकृता पुम्भोक्वादाये विधुत्वपि ।
 शूद्रव कीर्तिहासादौ कार्ण्यं दुष्कीर्त्येषादिषु ।
 प्रतापे रक्ततीष्णतये रक्तत्व क्रीधरागयो ॥
 विभावर्षां भिन्नतटाधयण चक्रवाकयो ।
 ज्योत्स्नायान चक्रोद्यगा वर्णयेद्वसदप्यद ॥

चतुर्भि कलापकम् ।

सतोऽपि निबन्धो यथा—

वृषन्ते मालतीपुष्प फल पुष्प च चन्दने ।
 अशोके च फल ज्योत्स्नाश्वान्ते कृष्णान्यपक्षयो ॥
 धामिदन्तेषु पुन्दाना कुब्जेषु च रक्तताम् ।
 त्रियङ्गुपुष्पे पीतत्व सरोजमुडुञ्जविषु ॥
 हरितत्व दिवा नीलोत्पलना खेरता दिश ।
 शोपालिकासुमे अश वर्णयेत् सदप्यद ॥

त्रिभिविशेषकम् ।

नियमो यथा—

सुकालान्नपर्णामेवाग्निध्रुवेव मवरानपि ।
 भूर्नेदून् हिमवत्येव मण्डये द्वाय चन्दनम् ॥
 सामान्यग्रहणे वारिसुचां कृष्णत्वमेव हि ।
 रक्तत्वमेव रक्षार्तां सुष्पार्तां शौहृयमेव च ॥
 तथा वसन्त एगान्यस्तदानीं ध्वनितोद्भवम् ।
 वर्षाक्षेव मयूराणां रत वृत्त न वर्णयेत् ॥

त्रिभिर्निरीषकम् ।

नियमविशेषो यथा—

नीलकृष्णयोर्हरितकृष्णयो द्यामटुष्णयो ।
 पीतपाटलयो शुष्मार्थोर्नागसर्पयो ॥
 मद्गर्णवसागरयो शीरक्षारणसुदयो ।
 वग्लसम्पदो कामध्वने मकरमत्स्ययो ॥
 द्वादशानामप्यर्कोर्णां धार्यद्विरज्जा द्वयोः ।
 चन्द्रे द्वापयोर्निष्पुत्रोपहूर्मादिकस्य च ॥
 गगनशयशोदरम धवनमृतेरपि ।
 दानशायरदौजानां वचमेवाभिधमन्तम् ॥

चतुर्भि कलापकम् ।

दानवास्तु विप्रचित्तिः शम्भरो नमुचिस्तथा ।
 पुलोमादयोऽथ दैत्या हिरण्यायो विरोचनः ॥
 बाणो हिरण्यवदिपुर्वलिप्रहादकादयः ।
 अथामुरा शृपपर्वबलवृजादयः स्मृताः ॥
 स्त्रीणामक्षणः कटाक्षाणां शुक्रता कृष्णताऽथवा ।
 कृष्णताप्यथवा शुक्रदयामता शुक्रकृष्णता ॥
 बहुकालजन्मनोऽपि शिवचन्द्रस्य बालता ।
 मनोभवस्य मूर्तत्वममूर्तत्वं च वर्ण्यते ॥
 देवदेवीस्थिति विद्याप्रायिकानायकक्रमम् ।
 स्वभावान् सर्वजीवानां व्यवस्था देशकालयोः ॥

अमर—अव्यकल्पलतावृत्ति—द्वितीयप्रतान pp. 30-31.

असतोऽपि निबन्धेनानिबन्धेन सतोऽपि वा ।
 नियमेन च जाल्यादिः कवीनां समवधिधा ॥

असतोऽपि निबन्धो यथा—

रत्नानि यत्र तत्रादौ हंसायत्पत्रलाशये ।
 जलेभायं नमोनयामम्भोजायं नदीष्वपि ॥
 तिमिरस्य तथा मुष्टिप्राङ्गत्वं सचिमेदता ।
 अञ्जलिप्राङ्गता कुम्भोपवाङ्मत्वं शशित्विपः ॥
 शुक्रत्वं वीर्तिहासादां कार्ण्यं चाग्नीर्तिपापयोः ।
 प्रतापे रक्ततोष्णत्वे रक्तत्वं क्रोधरागयोः ॥
 विभावयां गिन्नतटाभ्रयणं चक्रवाकयोः ।
 जयोत्स्रापानं चकोराणां चतुष्कत्वं पयोनिधेः ॥

सतोऽप्यनिबन्धो यथा—

वसन्ते मालतीपुष्पं फलपुष्पे च चन्दने ।
 अशोके च फलं ज्योत्स्नाध्वान्ते कृष्णान्यपक्षयोः ॥
 कामिदन्तेषु कुन्दाना मुकुलेषु च रक्षता ।
 हरितत्वं दिवा नीलोत्पलानाथं विकारिता ॥
 वर्णयेन्न सदप्येतन्नियमोऽथ प्रकाश्यते ।

नियमो यथा—

भूर्जत्वं विधमवलेखं मलये ह्येव चन्दनम् ॥
 सामान्यग्रहणे शौक्ल्यं छत्राम्भ पुष्पवाससाम् ।
 कृष्णत्वं केशकाङ्काहिपयोनिधिपयोमुचाम् ॥
 रक्तत्वं रत्नबन्धूकनिम्बाभोजविवस्वताम् ।
 तथा वदन्त एवान्यपुष्टानां कटकृजितम् ॥
 धर्मांस्त्रेव मयूराणां रतं वृत्तं च वर्णयेत् ।
 नियमस्य विशेषोऽथ पुनः कथित् प्रकाश्यते ॥

नियमविशेषो यथा—

कमलाद्यम्बरो. कृष्णहरितोर्नागसर्पयोः ।
 पीतलोहितयोः स्वर्णपरागाग्निशिखादिषु ॥

चन्द्रे दशैषयोः कामध्वजे मकरसत्सयोः ।
 दानवासुरदैत्यानामैवगमेवायिसम्पातम् ॥
 बहुकालजन्मनोऽपि शिवचन्द्रस्य घालता ।
 मानवा भौलितो वर्ष्या देवाधरणतः पुनः ॥

देवेश्वर—कविकल्पलता pp. 40, 41 and 42.]

ll. 12-13. Here Rājasekhara declares that he is the first writer to deal with this kind of Kavisamaya which the early writers on poetics failed to notice. But they included other varieties of Kavisamaya which readily form part of the Doṣas or blemishes in poetical composition or ungrammatical usages.

The passages – कान्ये सुप्त इव स्थितः । स साम्प्रतमिहासाभिर्यथादुद्धि विबोधितः ॥ clearly show that early authors were not opposed to it, and that Rājasekhara alone took up this subject to be treated of in detail.

Adhyāya XVII.

Chapters 17 and 18 are reproduced by Hemacandra in his Kāvyañuśāsanaviveka (pp.126-135) and he followed the same order as found here.

ll. 19-22. In this verse, the firmament and the earth are described as forming one world. This is shown by the words क्मपरिमिता भूमिर्विष्णोः and जगति सक्ले.

It is alluded here that in the whole world there can be no other family than this where the members such as Bala, Hara and Viṣṇu of the family could not till their little land due to want of a second ox.

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* [l.1. इणदि. (भामह. 1. 7.); There the reading is वास instead of वास.]

l. 1. रोदसी—earth and firmament.

*[l. 4. त्वमेव quoted as an example of वर्षलेप in सरस्वतीविश्वमरण.

l. 10. संलम्बिनी description of the palace of king Harṣa, the patron of Bāṇa.

l. 15. निरवधि in वाचन 4-3-32; the general reading is स्थितमनिरवर्धित.]

l. 25. Jambūdvīpa is situated in the middle of the other द्वीप having three Dvīpas on both the sides. The names of all the seven द्वीप and their order of precedence are mentioned in this verse.

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ll. 1-2. Each of these seven द्वीप are surrounded by seven concentric oceans.

l. 6. Kāvyaṅuśāsana-*aviveka* reads as तस्मिन्नप्याजिकेलिव्यतिकरविजयोपार्जिते वीरवर्ये पर्याप्तं मे न दातुः etc. but Vāgbhata's Kāvyaṅuśāsana reads as कस्मिन्नप्याजिकेलिव्यतिकरविजयोपार्जिते वीरवर्ये. Both वीरवर्ये and वीरवर्ये do not give any clear sense of that passage and therefore, it may be changed as वीरवर्यः which may be construed with यः in the next line. The purport of the verse, then will be as follows:—

‘The great warrior, probably Paraśurāma, became dissatisfied with Brahman because he thought that all these eighteen islands, earth with its nine sub-divisions, one mighty ocean, and the fertile country all around, acquired by him through his prowess in battles, seemed to him to be insufficient for his liberality’.

The reading:— चके पुञ्जेन दातुं तदिदम् may be construed thus:—यः वीरवर्यः ‘तदिदं पुञ्जेन दातुं चके’ इति धिया देधते जुकोप ‘Paraśurāma became dissatisfied with Brahman because he could create very little for being given away in charity’.

*[l. 7. MSS of काव्यानुशासनविवेक read पर्याप्तं मे न दातुः instead of चके पुञ्जेन दातुम् ।]

ll. 13-16. This verse मातङ्गनामभावे etc. is not quoted by Hemacandra in his Kāvyaṅuśāsana-*aviveka*. The import of this verse is that the enemies of a king were defeated and driven out to the shores of the three oceans where also they had the riches of a king in the form of elephants of the quarters, Cīrāmasaṅgi jewels and Kalpaka trees etc. although they lost their own elephants, jewels and gardens.

*[l. 22. MSS of विवेक read अगस्त्यपुटमोत्तिष्ठम् ।]

l. 23. Read प्रस्तरवितम् instead of पृथग्वितम्.

प्रस्तर means a small stone.

The reading उत्तिष्ठ also is quite suited to the emendation as प्रस्तरवितम् । The purport of this verse would then be as follows:

God Keśava assumed the form of a small stone in the hand of Agastya when he commenced drinking the water of the seven oceans, lest Agastya may drink him too.

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*[1. 1. For देवेनाम्बुजजन्मना. MSS. of विवेक read ब्रह्मणा पुण्यकर्मणा.]

ll. 1-7. For a detailed description of जम्बूद्वीप see the Vāyu puṇā chapter 34 from which this portion of the Kāvya-mīmāṃsā seems to have been drawn.

*[1. 13. चक्रवर्तिक्षेत्र, cf. देशः पृथिवी तस्यां हिमवत्समुद्रान्तरमुदीचीनं योजनसहस्र-परिमाणमतिर्यक्चक्रवर्तिक्षेत्रम् । Kauṭilya's Arthaśāstra p. 338.]

ll. 8-17. Compare the version in the Vāyupurāṇa with the description of Bhāratavarṣa here:—

भारतस्यास्य वर्षस्य नव भेदाः प्रकीर्तिताः ।
 समुद्रान्तरिता ज्ञेयान्ते त्वगम्भाः परस्परम् ॥
 इन्द्रद्वीपः कसेरुश्च सागरवर्णो गभस्विमान् ।
 नागद्वीपस्तथा सौम्यो गन्धर्वैस्त्वथ वाहणः ॥
 शयं तु नवमस्वेषो द्वीपः सागरसंतृतः ।
 योजनानां सहस्रं तु द्वीपोऽयं दक्षिणोत्तरम् ॥
 आसतो ह्याकुमारिखयादागङ्गाप्रभवाच वै ।
 + + + +
 यस्त्वयं नवमो द्वीपः त्रिर्भगायत उच्यते ।
 कृत्स्नं जयति यो ज्ञेयं स सम्राडिह पीर्यते ॥
 + + + +
 सप्त नामिन् ह्युपवर्णो विद्युताः पुलपर्वाताः ।
 महेन्द्रो मलयः सहाः शुचिन्नामृक्षपर्वताः ॥
 विन्ध्यश्च पारियात्रश्च सहैते कुलपर्वताः ॥

Vāyupurāṇa. Chapter 45, 78-88.

The similarity is so remarkable as to leave very little room for doubting that the description of Bhāratavarṣa, as given here, is wholly based on the information supplied by the Vāyupurāṇa.

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l. 4. पनसार=camphor.

i. 6. गौः=a house. मुनिपुत्रव=Agastya.

l. 17. cf. Manusmṛiti:—

आ समुद्रान्तु वै पूर्वादासमुद्रान्तु पथिमात् ।
 तयोरेवान्तरं मिथो आर्षावर्तं विदुर्द्वेषाः ॥

1 20 Here Rajaśekhara divides India into five parts, and gives topographical information relating to these parts His conception of the country dividing itself in five parts, is probably derived from the position, boundary and description of Madhyadeśa as found in such earlier works as Manusmṛti, Kamasūtra etc The countries lying in the four directions from the Madhyadeśa constitute four groups each consisting of several divisions

*[ll 21-27 Viveka and Vagbhata read सुदूरक, माहिष्मक, वेत्तर]

1 3 For the things produced in Southern India see the products of the four Malaya mountains already enumerated on pp 92-93

*[ll 2-17 Viveka reads भैरवी वेणी कृष्णवेणी and वनायुजकम्बोज Vagbhata reads उपलावती, while Viveka has पलावती Vagbhata reads हयवन, करकण्ठकुहक Viveka and Vagbhata have हुवार and हरदूर, and add पालधर after हिमालय हारदूर is the correct reading as हारहार is mentioned by वराहमिहिर]

1 17 यदाहु etc This verse is quoted from the Manusmṛti (2 21) Madhyadeśa is also mentioned in the Kamasūtra thus -

मध्यदेश आर्यप्राया गुच्युपचारा । 2-5 21

The same verse हिमवद्विध्ययोर्विध्यम्, etc (Manu 2-21) is quoted in the Jayamangala on this Sūtra and is attributed to Bṛghu there but not to Manu According to Vasistha Jayamangala gives a different reading as गङ्गायमुजयोरिल्लेके इति वसिष्ठ । instead of हिमवद्विध्ययोः of this verse

ll 23-24 The portion of this country, called अतर्वेदी, is situated within the four boundaries of the Sarasvatī in the west, Pīayuga in the east, the Ganges in the north and the Yamunā in the south For similar statements see अतर्वेदी,

Cf इमेऽतर्वेदीभूयण पाषाण । पाषाणस्तत्र पश्चिमेन त इमे वागा गिरां भाजनास्त्वद्दृष्टेरिति भीमवदु यमुनी त्रिघ्नोत्पत्त्या तरा ॥

Balarāmīyana १ 86

Kānyakubja or modern Kanauj is called महोदय or गरिपुर and is situated on the bank of the Ganges

Cf verses 88-90 of the Balarāmīyana act १.

These evidences militate against the views of some of the commentators on Bhavabhuti who are disposed to identify Kalapriyanatha with the deity of Padinapura in Vidarbha, the birth place of Bhavabhuti, or with Mahakulesvara of Ujjayini. As there are not strong reasons to support either of the two theories mentioned above, these may be dismissed as fanciful.

(4) Now the position of Brahmasila mentioned by Raja Sekhara may be determined on the strength of the position of the other three places, and its exact situation may be located in the eastern part of the city of Kanauj. It is also probable that Raja Sekhara, being a teacher of King Mahendrapala of Kanauj, was well acquainted with the topography of the city, and thus mentioned the four parts of the city of Kanauj to prove the relativity of directions. For his appreciation of the city of Kanauj see introduction page xx:

* [pp 93-94 With the five divisions of our author *cf*

"The five Divisions of India, or the 'Five Indies, as they are usually called by the Chinese, are as follows —

I Northern India comprised the Panjab proper including Kashmir and the adjoining hill states, with the whole of eastern Afghanistan beyond the Indus, and the present Cis Satlej States to the west of the Saraswati river

II Western India comprised Sindh and Western Rajputana, with Kachh and Gujrat, and a portion of the adjoining coast on the lower course of the Narbada river

III Central India comprised the whole of the Gangetic provinces from Thanessar to the head of the Delta, and from the Himalaya mountains to the banks of the Narbada

IV Eastern India comprised Assam and Bengal proper, including the whole of the Delta of the Ganges, together with Sambhalpur, Orissa, and Ganjam

V Southern India comprised the whole of the peninsula from Nasik on the west and Ganjam on the east, to Cape Kumari (Comorin) on the south, including the modern districts of Berar and Telungana Maharashtra and the Konkan, with the separate states of Haidrabad, Mysore and Travancore, or very nearly

the whole of the peninsula to the south of the Nerbada and the Mahānsadi rivers Cunningham's "The Ancient Geography of India" pp. 11-12.

For the various countries cf.

- नक्षत्रनयवर्गैरमेयाद्यैर्व्यवस्थितैर्नवधा ।
 भारतवर्षे मध्यात् प्रागादिविभाजिता देशा ॥ १ ॥
 भद्रारिमेवमाण्डव्यसात्वनीपोजिहानसङ्घाता ।
 मुरुवत्सघोषयासुनसारस्वतमत्स्यमाध्यमिका ॥ २ ॥
 माथुररोपजओतिषधर्मारण्यानि शरसेनाथ ।
 गौरमीवोदेहिकराण्डुमुडाक्षत्थपाम्बला ॥ ३ ॥
 राकेतकङ्कुकुडालकोटिकुकराथ पारियाननग ।
 औदुम्बरकापिष्टलगजाह्वयाथेति मध्यमिदम् ॥ ४ ॥
 शष पूर्वस्वामग्ननृपभन्वजपद्मनास्वेषद्विरय ।
 व्याप्रमुखसुभ्रकर्वेटचान्द्रपुरा शर्षकर्णाथ ॥ ५ ॥
 स्वसमग्यधर्शिविरगिरिमिनिवलयमतडोद्गन्धनदनदन्तुरफा ।
 प्राग्ज्योतिषलीहिसखीरोदससुद्रपुरपादा ॥ ६ ॥
 उदयगिरिभद्रगोडकर्पाण्डोत्कलकाशिमिकलाम्बुष्टा ।
 एकपदताम्रछिन्नककोशलका षडमाशाथ ॥ ७ ॥
 आग्नेया दिशि कोशलक छिन्नवहोपनङ्गजठराहा ।
 शौचिचनिदर्भवत्सान्प्रचेदिराश्वोर्ष्वेण्डाथ ॥ ८ ॥
 शृपनातिकेरचर्भद्रीषा सिन्ध्वान्तवासिनश्चिपुरी ।
 रमशुभरहेगकूड्यन्वालयमीवा महामीवा ॥ ९ ॥
 किष्किन्धकण्ठकस्थलनिपादराष्ट्राणि पुरिकदानार्णा ।
 सह नम्रपणशवैराश्लेषाथ त्रिके देश ॥ १० ॥
 अथ दक्षिणेन उड्डा कान्नाजिनसौरिकीर्णताडिकटा ।
 गिरिनगरमलयदुर्दुरमहेद्रनालिन्याभरुकच्छा ॥ ११ ॥
 कङ्कणटङ्गणवनवासिशिविकफणिसारकोड्डणाभीरा ।
 आकरवेणावर्णारुदशपुरगोनर्दकेरुका ॥ १२ ॥
 कर्णाटमहाटविचि त्रकूटनासिक्थकोड्गिरिचौला ।
 क्रीषद्वीपजटाधरकावेर्यो ऋण्यमूकथ ॥ १३ ॥
 वैह्यैशङ्कमुत्तानिवारिचरधर्मपट्टनद्वीप ।
 गणराज्यकृष्णवेतूरयि सिक्शर्षाद्रिकुसुमनगा ॥ १४ ॥
 तुम्बवनवार्मिणेयकम्बाम्मोदधिलापसाभगा ऋषिका ।
 काशीमरुचौपट्टनचेर्यार्थकसिहलकपभा ॥ १५ ॥
 बलदेवपट्टन दण्डकावनतिमिथिलशाशा भद्रा ।
 वृत्तोऽथ कुञ्जरदरी सताम्रपर्णाति विह्वेया ॥ १६ ॥
 वैश्वान्त्या दिशि देशा पञ्चनलाम्बोजपिन्धुसौवीरा ।
 नडवास्तुकारवाम्बुहकपिलनारीमुखानती ॥ १७ ॥
 फेणगिरियवनमाकरकर्णप्रविशपारशवङ्गता ।

वर्षरकिरातखण्डकन्यादामीरचञ्चुका ॥ १८ ॥
 हेमगिरिसिन्धुवालरैवतकसुराष्ट्रवादरविडा ।
 खाल्याये भद्रिनये ह्येयध महार्णवोऽत्रैव ॥ १९ ॥
 अपरस्या मणिमान् मेघवान्वनौष क्षुरार्पणोऽस्त्रगिरि ।
 अपरान्तकशान्तिकहृदयप्रदास्ताद्रिवोकाणा ॥ २० ॥
 पद्मनदरमठपारततारशितिजृह्वैरयकनकशका ।
 निर्मर्यादा म्लेच्छा ये पश्चिमदिक्स्थितास्ते च ॥ २१ ॥
 दिशि पश्चिमोत्तरस्या माण्डव्यतुषारतालहलमद्रा ।
 अदमवकुलतलहृदनीराज्यनृसिंहवनरास्था ॥ २२ ॥
 वेणुमती परगुलुका गुरुहा मरुतुचचर्भरज्ञाख्या ।
 एकभिलोचनशक्ति कदीर्घमीवास्यकेसाध ॥ २३ ॥
 उधरत कैलासो हिमवान्वसुमान् गिरिर्धनुष्माध ।
 क्रौञ्चो मेरु कुरवस्तपोत्तरा ध्रुवमीनाध ॥ २४ ॥
 कैकयवसातियामुनभोगप्रस्थालुंनयनामाग्रा ।
 अदर्यान्तर्द्वोपिश्रिगर्वतुरगाननाधमुस्ता ॥ २५ ॥
 केशधरचिपिटनासिकदासेरकवाटधानशरधाना ।
 तक्षशिलपुष्कलावतकलावतकण्ठधानाध ॥ २६ ॥
 धम्बरमद्रकमालवपीरवकच्छारदण्डपिङ्गलरा ।
 माणहलहृणकोहलसीतवमाण्डव्यभूतपुरा ॥ २७ ॥
 गान्धारयशोवतिहेमतालराजन्यराचरगव्याध ।
 यथैयदास्तमेया श्यामावा क्षेमधूर्ताध ॥ २८ ॥
 ऐशान्या मेरुकनष्टराज्यपशुपालकीरकादनीरा ।
 धभिसारदरदतङ्गणकुलतसैरिन्धवनराष्ट्रा ॥ २९ ॥
 भद्रपुरदार्पणामरवनराज्यरिरातचीनकौमिन्दा ।
 भद्रापलोलजटामुरकुनटरतपोपङ्कचिवाश्या ॥ ३० ॥
 एकचरणातुविद्या सुवर्णभूर्वदुधन रिविष्टाध ।
 पीरवचीरविखनत्रिनेत्रमुषाद्रिगन्धर्वा ॥ ३१ ॥
 वर्गैरतोयायै क्रूरमहपीडितं क्रमेण तृपा ।
 पाषालो मागधिक वाडिहृथ क्षय स्यान्ति ॥ ३२ ॥
 शावन्तोऽधानर्त्ता मृत्यु पायानि सिन्धुगौरीर ।
 राजा च हारहौरो मद्रैसोऽभ्यय कौमिन्द ॥ ३३ ॥

बृहत्संहिता Chapt. XIV.

प्रारत्तमीदार्पणोदयङ्गमुद्रा कलिहमाहोका ।
 शक्ययनमगधराबरप्राग्ज्योतिषीनकाम्बोजा ॥ १ ॥
 मेकच्छिरातविटका बहिरन्त दीलपा पुलिन्दाध ।
 द्विडानां प्राग्दं दगिष्कूल च यमुनया ॥ २ ॥
 धम्प्योदुम्बरकौशाभिसचेरिदिन्धुयाटधीरिष्टाध ।
 सुपुत्रा मोलाङ्गुलीपर्वतवर्धनानाध ॥ ३ ॥
 ह्युमतीलथ तस्करपातकमन्तारणोपवीजनाम् ।

भुप्रधान्यकटुवृत्तरुक्मनकदहनविपसमरक्षरणाम् ॥ ४ ॥
 गिरिसलिलदुर्गबोवालभरुकच्छसमुद्रोमवतुलारा ।
 चनवासितङ्गणहलक्षीराज्यमहागणवद्वीपा ॥ ६ ॥
 शोणस्य नर्मदाया भीमरथायाश्च पश्चिमाब्देस्था ।
 निविप्यया पेत्रवती सिप्रा गोदावरी वेणा ॥ ९ ॥
 मन्दाग्निनी पयोष्णी महानदी सिन्धुमालतीपारा ।
 उत्तरपाण्ड्यमहेन्द्राद्रिविप्यमलयोपगाधोला ॥ १० ॥
 द्रविडविदेहान्द्राद्रमकभासापुरवौष्ट्या समन्त्रिपिका ।
 तुन्तरकेरलदण्डककान्तिपुरभ्तेच्छसङ्करजा ॥ ११ ॥
 नासिक्यभोगवर्धनविराटविन्ध्याद्रिपार्श्वगा देशा ।
 ये च विवन्ति सुतोया तार्पी ये चापि गोमतीसलिलम् ॥ १२ ॥
 लौहिल्य सिन्धुनद स्रप्यूर्गम्भीरिष्वा रथाहा च ।
 गङ्गाकौशिक्याया सरितो वैदेहकण्वोजा ॥ १६ ॥
 मधुराया पूर्वाधं हिनयद्रोमन्नविनवृद्धस्था ।
 सौराष्ट्रसेतुजलमार्गपण्यविलपर्वताधयिण ॥ १७ ॥
 चरपुरुपकुदकजीवनश्चिद्रुक्विसाटसूचकागिन्याररता ।
 दूतनपुनवहास्वशभूततत्रेन्द्रजालता ॥ १९ ॥
 सिन्धुनदपूर्वभागो मधुरापथार्धभरतसौवीरा ।
 सुप्रोदीच्यविपाद्यामरिच्छतभूरमल्लात्का ॥ २१ ॥
 त्रैगर्तयौरवान्वच्छभारता वादधानयौधेया ।
 सारस्वताञ्जनायनमरस्वार्द्धमामराप्राणि ॥ २२ ॥
 तक्षसिन्धुमार्तिजायतवहुगिरिगाभारपुष्कलायतका ।
 प्रस्थलमाल्वकैक्यदाशाणोशीनरा शिब्य ॥ २६ ॥
 ये च विवन्ति वितस्तासिवावती चन्द्रभागसरित च ।
 रघरजताकरकुञ्जरतुरगमहामानघननुषा ॥ २७ ॥
 आनर्तवुद्धपुष्करगौराश्रुभीरश्रुदैवतका ।
 गङ्गा यस्मिन्देशे सारस्वती पथिगो देश ॥ ३१ ॥
 वुरुभूमिजा प्रभास विदिशावैदस्मृतीमहीतटजा ।
 खलमत्रिननीचतैलिहविहीनसत्त्वोपहतपुस्तवा ॥ ३२ ॥
 गिरिदुर्गपल्लवधेतद्वृण्यचोलावगणमहन्नीना ।
 प्रसन्तधमीमहेच्छव्यवसायपणकमोपेता ॥ ३८ ॥

उद्दृष्टहिता—Chap. XVI.

cf. also the quotations from पद्मशर in Bhattotpala's commentary *ad loc.*

cf. also महेंद्रो मलयु सत्य पुक्तिमार कक्षपर्वत ।
 विन्ध्यश्च पारियात्रश्च गतात्र पुलपर्वता ॥
 भारतम्यास्य वर्षस्य नव मेदाक्षिणामय ।
 इन्द्रदीप कशेरुमान् तावपणी गमन्विमान् ॥

नागद्वीपस्तथा सौम्यो गन्धर्वस्वयं वारुण ।
 ध्वज तु नवमस्तेषा द्वीप सागरसञ्चत ॥
 योजनाना सहस्र तु द्वीपोऽथ दक्षिणोत्तरान् ।
 पूर्वं किराता यस्तान्ते पश्चिमे यवना स्थिता ॥
 ब्राह्मणा क्षत्रिया वैद्या मध्ये शूद्राश्च भागदा ।
 इज्यायुधवणिज्यार्वैर्वैयन्तो व्यवस्थिता ॥
 शतशूचन्द्रभाग्याया द्विमवन्मादनिर्गता ।
 वेदस्मृतिमुखायाश्च पारियात्रोद्भवा मुने ॥
 नर्मदासुरसायाश्च नद्यो विन्ध्याद्रिनिर्गता ।
 तापीपयोष्णीनिर्विन्ध्याप्रमुखा ऋक्षसम्भवा ॥
 गोदापरीमीमरधीकृष्णवैष्णविकाश्च ।
 सत्यापदोद्भवा नद्य स्मृता पापभयापहा ॥
 कृतमालाताम्रपर्णीप्रमुखा मलयोद्भवा ।
 त्रिसामाचार्यिकुल्याया महेन्द्रप्रभवा स्मृता ॥
 ऋषिकुल्याकुमाराया शुक्तिमन्याश्च सहास्र ॥
 आसा नद्युपनद्यश्च सन्त्यन्याश्च सहस्र ॥
 तास्त्रिमे शुरुपाव्याय मध्यदेशादयो जना ।
 पूर्वदेशादिकाश्चैव कामरूपनिवासिन ॥
 पुण्ड्रा कलिङ्गा मगधा दाक्षिणात्याश्च सर्वेश ।
 तथापरान्ता सौराष्ट्रा शूद्रामीरास्तथावुदा ॥
 वारुणा मालवाश्चैव पारियात्रनिवासिन ।
 सौवीरा सैन्धवा दृणा शाखा शाकलवासिन ॥
 मद्रारामास्तथाम्बष्टा पारसीकादयस्तथा ।
 आशा पिवन्ति सलिल वनन्ति सरिता सदा ।
 सर्मापतो महाभागा हृष्टपुष्टननाकुला ॥

विष्णुपुराण II, 3.

Vinayachandra enumerates 84 countries in his काव्यशिक्षा.

'चतुरशीर्दिशा' गौडकन्यकुचचर्कोल्लोकलिङ्गात्तवत्तु रात्र्यात्पकामाक्षोद्भूपुण्ड्रोद्भौशमालवलो-
 हितपश्चिमकाठवालभसौराष्ट्रकङ्कणलटाश्रीमालावुर्दमेदपाटमहेश्वरन्द्रयमुनागङ्गातीरान्तर्वेदिभागधमध्यवृद्ध-
 काटलकामरूपकात्रयवन्तीपापान्तककिरातसौवीरार्शरीरवाकाणोत्तरापथगुर्परिसिन्धुकेवाणोपालकटकुटु-
 ध्वताक्षेकारकयैरज्जैरकाश्मीरहिमालयलोद्भूपर्यधाराष्ट्रदक्षिणापथार्गिषचौलकौशलपण्डुअग्निविन्ध्यकर्णाद-
 हृषिकेश्रीपर्वतविदुर्भंधारावराणातीतापीमहाराष्ट्रआनीरनमंदादद्वीपदेशाद्येति ।'

also हीरुयाणीत्वादि पदकम् । पत्तनादि द्वादशकम् । मातरादिष्वनुषिंशति । बहू इत्यादि
 षट्त्रिंशत् । भालिज्यादि चत्वारिंशत् । हर्षपुरादि द्विपञ्चशत् । श्रीनारप्रभृति पदपञ्चाशत् । जम्बूसरप्र-
 भृति षष्टि । पट्टबाणप्रभृति षट्सप्तति । दर्भोवनीप्रभृति चतुरशीति । पेटलापदप्रभृति चतुरस्रसप्तत् ।
 पदिराल्लकाप्रभृति दशोत्तरं शतम् । भोगपुरप्रभृति षोडशोत्तरशतम् । धवलकप्रभृति पञ्चशतानि ।
 माहटवात्सपमर्षाष्टमशतम् । वीङ्कणप्रभृति चतुर्दशधिकानि चतुर्दशशतानि । चन्द्रावतीप्रभृति
 अष्टादशशतानि । द्वाविंशतिशतानि गहीतदम् । नवगहस्याणि सुगङ्गा । एकविंशति शट्स्याणि लट-

देशः । सप्तसिंहद्वाराणि सुर्वरो देशः भारतम् । अहूडलक्षाणि ब्राह्मणपाटकम् । नवलक्षाणि अहलाः ।
अष्टादशलक्षाणि द्विनवत्यधिकानि मालवी देशः । पश्चिमशालक्षाणि कन्यकुब्जः । अनन्तरमुत्तरापथं
दक्षिणपथं चेति ।

Hemacandra in his अभिधानचिन्तामणि explains the names of countries as follows:—

प्राग्ज्योतिषाः कामरूपा मालवाः स्युरजन्तयः ।
त्रैपुरास्तु अहलाः स्युर्द्वैयाले नैदयश्च ते ॥
यज्ञास्तु हरिकेलीया अज्ञाद्यम्भोपलक्षिताः ।
साल्वास्तु कारकुक्षीया मरवस्तु दग्धेरवाः ॥
जालन्धराद्विपर्ताः स्युः ताशिकान्तर्जिकाभिधाः
अरभीरास्तु माधुमताः सारस्वता विकर्णिकाः ॥
वाहीकाष्टकनामानः पारसीया पालिकाञ्जवाः ।
सुवप्कास्तु साखयः स्युः कारुपास्तु बृहद्गदाः ॥
कम्पाकास्तु सुवग्वाः स्युः सीवीरास्तु कुमालकाः ।
प्रत्यग्रथास्त्वह्निच्छत्राः कीकटा मगधाह्वयाः ॥
श्रीद्वैः फेरलपर्यायाः कुन्तला उपहालकाः ।

अभिधानचिन्तामणि. 4. 22-27.

Jayamangala in his commentary on the वारसायनकामसूत्र locates the various countries as under:—

यज्ञा सौदिल्यात् पूर्वेण । अज्ञा महानवाः पूर्वेण । कर्णिका गौडविषयादक्षिणेन । वाहीकदेश्या
उत्तरापथिकाः । अज्ञान्तिका उज्जयिनीदेशपथाः । ता एवापरमालव्येः । पश्चिमसमुद्रसमीपे-
ऽपरान्तदेशः । अपरमालवपथिमेन स्याद्विषयः । नर्मदाया दक्षिणेन देशो दक्षिणापथः । तत्र कर्णो-
टविषयात् पूर्वेणान्धविषयः । नर्मदाकर्णोटाविषययोर्मध्ये महाराष्ट्रविषय । कर्णोटाविषयादक्षिणेन दक्षि-
णविषयः । कोङ्कणविषयात् पूर्वेण वनवासविषयः ।

For the description of the countries lying on the way from Ceylon to Ayodhya, see his own बालरामायण (X, 26-96).

For the modern equivalents of these places, see Cunningham's 'The Ancient Geography of India,' 'The Geographical Dictionary of Ancient and Medieval India' by N. L. Dey, and "The Original Inhabitants of India" by G. Oppert.

For products cf. स्थलपथेषु हैमवतो दक्षिणपथाच्छेत्रान्, हस्तश्वगन्धदन्ता-
जिनरूप्यसुवर्णपथ्यास्सारवत्प्राः इत्याचार्योः । न इति कौटिल्य । चम्बलीजिनाश्वपथ्यवर्जाः
शिववज्रमणिमुक्तासुवर्णपथ्याश्च प्रभूततरु दक्षिणपथे । कौटिलीय वार्थशास्त्र p. 293.]

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ll. 1-2. In this verse the figure विरोधागत is shown by the words अर्ध etc.

*[l. 5. एकं ज्योतिर्दशौ (सूर्यशतक. 13)

l. 10. MSS of विवेक read दशदिक्कूपर्यन्त.]

l. 11. स्थूलज्ञान=one who cannot observe minutely.

*[l. 14. Viveka reads द्विधा च दिव्यम्यवहारः]

ll. 12-14. विश्वापरतन्त्रा=depending on the desire of the speaker. When an astronomer explains the position of directions, he takes recourse to the position of heavenly bodies such as Citrā, Svāti, Dhruva, etc. . The direction east is decided by seeing the intermediate distance between the two stars चित्रा and स्वाती.

Here the word चित्रास्वातन्तर denotes also the day on which the sun's position is between these two stars. That day is known as विषुवत् when the day and night are equal. There are two such days in a year and they are known as चैत्र or शारदसम्पात and रैवत or वसन्तसम्पात. Only on these two days the sun's position is exactly to the east of the earth at the time of rising, and exact west at the time of setting. In all the other days of the year the sun rises either to the north or to the south in the eastern horizon and the day or night is either longer or shorter according as it is either the Summer Solstice or the Winter Solstice. People in ancient days used to determine the correctness of the eastern direction by the rise of the sun on the विषुवत् day when the sun rises between the चित्रा and स्वाती constellations, or in other words, when he is in the last degrees of the sign of Virgo. Kātyāyana and his commentator Karkācārya, for instance, have adopted this method of चित्रास्वातन्तर to determine the correctness of the eastern direction for the Vedic rites.

cf: समे शङ्कुं निखाय शङ्कुसम्मिताया रज्ज्वा मण्डलं परिलिख्य यत्र लेखयोः शङ्कुप्रच्छाया निपतति तत्र शङ्कुं निहन्ति । सा प्राची । (वाल्मीकिपुराण. २.)

दक्षिणायने तु चित्रां यावदादित्य उपसर्पति । उदययने स्वातीमिति । विषुवतीये त्वहनि

विद्यायास्त्रोर्मध्ये एवोदय' । अतस्तन्मध्ये द्वादशतमं च्छाया भवति + + + + अपि चाभिपुक्तो-
पदेश. "विद्यायास्त्रोर्मध्ये प्राची" इति । न तदन्तरालमादिशो जहाति । (सर्कभाष्य. २)

*[I. 17. द्वित्रैः (विद्वत्साल. I. 11.)

II. 21-22. For वियायुः and जिहासुः MSS of विवेक read वियायन् and जिहासन् ।

I. 23. पश्य पश्चिमदिगन्तलम्बिना (कुमार. VIII. 32)]

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*[I. 1. अक्षयुत्तरस्याम्-(कुमार 1.1)

I. 6. यादाति. (बालकृष्ण VII. 45)]

I. 7. Printed editions of the Bālarāmāyaṇa read as कामेन चन्दन-
सिरेरन दक्षिणेन ।

*[I. 14. Read उत्तरादावप्युत्तरदिग्भिधानम् ।

I. 15. तत्राणाम् (मेघदूत. II. 12)]

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I. 3. गुरल is a country situated in the southern part of India according to the geography given on page 93. l. 26.

I. 7. For the country of the Yavanas situated in the western India, see page 94. l. 5.

II. 9-12. The readings of this verse in the Viddhasālabhañjikā (1-25) and the Bālarāmāyaṇa (6-38) are given below for comparison. Viddhasālabhañjikā.

साम्यं सम्रति सेवते विपमितं वाम्नादिदमीर्किङ्क
बाहीदीदसामनासनादरैः पश्यैरसोरथिल ।
पुत्रात्सिंहकोटि किमुदमिर्दं विमिदिरन्तावते
मात्रिष्टे सवदेय वाटलारोरन्वैव चाविधिनि ॥

Bālarāmāyaṇa -

सुते संप्रति दुग्धदुग्धपुत्रां पुत्रोद्गम मरिः ।
बाहीदीदसामनासनादरैः पश्यैरसोरथिल ।
पुत्रात्सिंहकोटि किमुदमिर्दं विमिदिरन्तावते
मात्रिष्टेसुदनेय वाटलारोरन्वैव चाविधिनि ।

Here Rājasekhara seems to have introduced a change in his own verse to suit the context.

I. 15. Hastināpura, where Kurupānava ruled, is situated in the Madhyadesa according to its situation mentioned on page 94 l. 17.

1. 18. The same verse युधिष्ठिर etc. may be taken to show मध्यदेश्यस्यामता also, as poets do not differentiate the two colours कृष्ण and श्याम according to the statement made in कविसमय. see p. 84. l. 23.

ll. 21-22. Construe:—उत्तरकोसलेन्द्रपुत्र्या. तव नवनवनीतपिण्डगौरै अलिके प्रतिकलत् मृगाद्धिवि मृगमदपत्रनिभेन बाण्डनेन धवगतम् ।

Here the word नवनवनीतपिण्डगौरै shows the colour of a woman belonging to मध्यदेश.

*[l. 25. कपोले जानक्याः (हनुमनाटक. III. 50.)] The MS. B. and two MSS of विवेक read स्तरलेर' स्फारोऽमरदुलकं वदनकमलम् । The reading of the A. MS. is adopted in the text.]

ll. 25-26. The Videha country is included in the list of countries in the eastern part of India. The colour of Jānāki therefore is expected to be black or कृष्ण. But she is described here as white or गौर because she belonged to a royal family. This verse is also found in the drama Mahānātaka or Hanumannātaka, and describes the state of Rāma's mind when he was awaiting the arrival of the army of Khara and his brothers at Pañcavati. From this quotation, found originally in the Mahānātaka and quoted subsequently by Rājasekhara, it should not be presumed that the text of the Mahānātaka as available to-day is the genuine one, or was composed before the Kāvyaśāstra. The drama as at present available seems to be a compilation of verses pertaining to the story of Rāma by a later writer who flourished in the 10th century or later. The present drama contains verses of early dramatists such as Bhavabhūti, Rājasekhara and others, and it is thus reasonable to suppose that the author flourished a little after the time of Rājasekhara. The verse वृद्धि स्थिर भव of the Balarāmāyana (1-48) occurs in the Mahānātaka (1-29) and the verse चूडाभुवितकद्वय etc. of Bhavabhūti appears in the Mahānātaka (2-3). It cannot, however, be denied that there was a Mahānātaka quite different from the available text because some writers on dramaturgy cite a Mahānātaka as one of the best dramatic compositions. S'aradātanaya, for instance, in his Bhāvaprakāśana gives the description of the Mahānātaka thus:—

सर्ववृत्तिविनिष्पन्नं सर्वलक्षणसंयुतम् । समग्रं तत्रप्रतिनिधि महानाटकमुच्यते ॥

P. 241-5.

तद्रामोऽहं यरीलादि महानाटककल्पितम् ।

P. 279-22.

It cannot, therefore, be definitely said that this verse कपोले etc. formed part of the genuine and the original Mahānāṭaka composed earlier than the Kāvya-mīmāṃsā. It is also possible that it belonged to some other drama dealing with the Rāma-story which was composed earlier than the Kāvya-mīmāṃsā and later on added to the Mahānāṭaka.

Construe this verse thus:-

ज्ञानकथाः करिकल्पदन्तयुतिमुषि कपोले स्फारीमत्पुलकं धवत्रकनतं सरस्केरमुहुः पश्यन् etc.

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ll. 3-4. Rukmiṇī, the daughter of the king of Vidarbha, is expected to be of black complexion as the Vidarbha country is included in the southern India. But, here, she is described as गीत or पाण्डु because she belonged to a royal family.

l. 5. एवमन्यदपि etc. Hemacandra quoted the whole chapter upto this line without expressing his indebtedness to Rājasekhara but omitted the two verses, निगदिता etc in his Vivoka.

ll. 6-9. It is said here that any description contrary to the geographical peculiarities of any country is considered as a blemish in composition and, therefore, poets are advised to be careful in avoiding this Doṣa in their works.

cf. Bhāmaha 4,29-30; Daṇḍin 4,40-44 and Vāmana 2,2,23.

वदुदाहृतयस्तु दोषेषु : Instances of देशविरोध are illustrated by the author in the chapter dealing with the blemishes of composition or the 16th Adhikaraṇa of the Kāvya-mīmāṃsā. This passage also shows that Rājasekhara, intended to complete this Kāvya-mīmāṃsā in 18 Adhikaraṇas as enumerated in the first page of this work.

सूत्रिनः : This word also indicates that the author's intention was to write this work in the form of Sūtras on the model of the Arthaśāstra and the Kāmasūtra.

महद्वनकोशम् : According to the list of subjects given on p. 2. 1. 4., Bhuvanakośa seems to be the subject-matter of the last chapter of this Adhikaraṇa वरिहस्य, and it immediately follows देशकालविभाग of 17th and 18th chapters. But instead of that, Kālavibhāga is treated as the last subject and the chapter-colophon also shows that the first Adhikaraṇa वरिहस्य ends with the chapter on Kālavibhāga. It may, therefore, be surmised that probably there were some more Adhyāyas dealing with the Bhuvanakośa even after

the Kālavibhāga chapter in order to complete the first Adhikarana, and these are irretrievably lost to us just as the other 17 Adhikarāṇas. This Bhuvanakośa does not seem to be a separate work of Rājaśekhara because he mentions this as a part of the Kāvya-mīmāṃsā, and also because the author is known to have composed only six works as mentioned in the Bālarāmāyaṇa. *cf.* विदि नः पद्मप्रबन्धः 1-12. Such being the case, the Bhuvanakośa cannot be included in this list of six works, and it is very improbable that Rājaśekhara should compose an independent work by name Bhuvanakośa in addition to this voluminous work Kāvya-mīmāṃsā. The following six works may be taken as his composition: the four dramas, the Kāvya-mīmāṃsā and the Haravilāsa Kāvya. For detailed information, see introduction.

Adhyāya XVIII.

1. 13. This line is not found in any of the MSS of this work. On the authority of Hemacandra who quoted the whole chapter in the same order in his Kāvyañuśāsanaviveka, this line has been added on to the text.

*[1. 14. पाद्य etc. *cf.* with this, the division of time in चंद्रिकीयार्थ-शास्त्र p. 108. Read समेते ।]

11. 14-15. This verse is found in the Vāyupurāṇa with slight modifications:

पाद्य निमेषा दश पद्य चैव त्रिंशच्च पाद्या गणयेत् फलान्तम् ।
त्रिंशत्फलस्यैव भवेन्मुहूर्तः त्रिंशत्तत्ता राश्वहनी समेते ।

chapter 50-169.

In the Arthasāstra the division of time is different:—

द्वौ द्युटी लघः । द्वौ लघं निमेष । पद्य निमेषाः काद्या । त्रिंशत्काद्याः दश । चत्वारिंशत्काला
नादिना । दिनादिनो मुहूर्तः । पद्यदश मुहूर्तो दिवसो रात्रिय ।

It may be noted that Kauṭilya states five Nimeṣas as equivalent to one Kāṣṭhā, and eighty Kalās as equivalent to one Muhūrta. But according to Vāyupurāṇa 15 Nimeṣas make one Kāṣṭhā while thirty Kalās make one Muhūrta.

11. 16-25. Compare Arthasāstra 2. 20. 38 on the subject of देशकालमान ।

*[1. 21. The Viveka reads वर्षमानसोमहृदिमा and वर्षमान सोमहृदिमा ।]

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*[1. 1. Cf. मधुश्च मार्धवश्च शुक्रश्च सुचिश्च नभश्च नभस्पश्चैवशोऽश्च सद्दश्च सद्दस्पश्च तर्पश्च तर्पस्पश्चोपयाम गृहीतोऽसि । तैत्तिरीयसंहिता. 1-4-14-1.]

ll. 1-3. The names नभानभस्य etc. are Vedic terms for twelve months.

l. 4. पूर्वो वायुः । The wind originates in the eastern horizon.

The Ācāryas think that the wind originates from the west in the rainy season, and that by the eastern wind the clouds are dispersed and therefore the rains are obstructed.

ll. 7-8. धम्मोस्त=filled with water.

वारुणा=belonging to the west, the direction assigned to the god Varuṇa.

*[1. 10. शैरस्त्रलोचदत्तौ । सूर्यसूक्त. 55. There the reading is पावन]-

l. 22. सारी=full of the essence.

*[1. 24. लम्पानीना (बालरामायण 5-85).]

ll. 24-27. Rājasekhara seems to have changed the reading of this verse from the version adopted by him in his Bālarāmāyaṇa in order to suit the present context.

The last line in the Bālarāmāyaṇa reads.—हैमना वान्ति वाता ।

According to the list of countries given above on page 94, the countries Limpāka, Valhava and Kulūta mentioned in this verse, are situated in the northern part of India

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l. 5. Reading मिलितमलयज seems to be better than मलितमलयज and it means that the southern wind comes in contact with the products of the Malsya mountains.

दीमन्तिनीनाम्, must be connected with मानचौरः ।

l. 11. वीतार्णसाम्=bereft of water.

l. 15. बुकूलम्=a fire made of chaff.

l. 16. कार्शानवै =weapon made of fire.

l. 17. Here Rājasekhara describes the six seasons of the year and enumerates the customs adopted in those seasons, and asks poets to follow the same method in their poetry. He also records the

effects on the natural and seasonal changes on the produce of the country and on men, women and animals. He further describes the seasonal changes as recorded by early poets, and the practices of civilized people and rick men during these seasons.

l. 18. The fact that the Balākās or cranes conceive under the influence of the clouds and that the growth of bamboos is dependent on the clouds, is handed down by tradition alone and is alluded to by the early poets.

cf. मेघामिकाया परिसंपतन्ती संमोदिता भाति बलाकपट्टिः ।

Rāmāyaṇa.

गर्भाधानक्षणपरिचयाद्भूतमावद्धमालाः सेविष्यन्ते मयनसुमगं खे भवन्तं बलाकाः ।

Meghasandēśa, 9.

गर्भ बलाका दधतेऽन्नयोगादाके निवद्धाबलयः समन्तात् ।

Karṇodaya.

l. 24. This remark चकोरहर्षो seems to be new inasmuch as the Cakorās are known traditionally to feel happy in a moon-lit night but not in the rainy season, or is it a scribe's error for the word मयूरहर्षो?

यतिचारचौरः=because during the rainy season the Yatis are not allowed to wander under the laws of the Dharmasāstra.

*[l. 26. MSS. B. and C. of Viveka read किल कामिनीभिः]

l. 26. The reading किल कामिनीभिः seems to be better than करिदासिभिः for the context.

l. 27. चतुःसम् । An unguent in which the four things, sandal, agallochum, saffron and musk are mixed. The things mentioned in this verse are the primary luxuries of the rainy season.

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l. 1. The चातक birds are believed to drink only the rain-water.

l. 4. विषम्=water.

l. 8. चर्मोत्थयः=the end of summer.

l. 10. Peacocks are known to become happy at the sight of the clouds or in the rainy-season but not when the clouds disappear in Autumn. But, here in the description of the Śarāt season the reading गर्भयन्ती विमदान् मयूरान् seems to go against the tradition.

The reading तर्जयन्ती is, therefore, suggested here and this means that the Śarat season threatens the peacocks by removing the clouds. The reading द्वापत्रयन्ती is also suited to the context.

*[1. 20. चन्द्रिकांशुनीलावभासम् may be taken as one phrase.

1. 21. निवेक reads सुरेभवीषी दिशि सावतारा ।]

1. 21. The meaning of this line is not quite clear. सुरेभ refers to Airāvata the elephant of India. The reading of the Kāvyaṅu-śāsanaviveka दिशि सावतारा suggests the meaning that a row of stars begins to appear in the sky.

1. 25. बुष्यते च etc. mean that god Viṣṇu gets up from his sleep on the day of अश्विनीकादशी while भाद्रपदेकादशी is known as देव-शयनेकादशी or the day on which Viṣṇu goes to sleep.

1. 26. कलमा = the first paddy crop.

1. 27. The old आमलक is preferable for medicinal purposes. This verse केदार एव etc. is quoted in the S'uktimuktāvah (G. O. S. edition, p. 229) with the remark अस्यापि.

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11. 1-2. Both the words एवरेक and अणुषीफल mean cucumber.

*[1. 7. वीक्षणम् attributed to Bhāsa in Ś'arṅgadhara-paddhati p. 593.

11. 9-10. चिन्तयन्तः instead of धर्मचिन्ता, पद्म instead of पद्मम् are the different readings.]

11. 7-10. This verse also is quoted in the Suktimuktāvah. The reading धर्मचित्तम् seems to be better than धर्मचिन्ता. Read पद्मः for पद्मम्.

1. 11. नयो बहन्ति is quoted in the Suktimuktāvah as anonymous.

*[1. 14. Read मीनाशुभायिकदत्तकरालफाला.]

1. 14. काल = tilling.

*[1. 20. दिशि is attributed to वाल्मिदास in इन्द्रायित्तुकावली.

1. 26. बरहवर्षाणि नवीदनानि may mean rice cooked along with the flesh of a boar.]

1. 26. बरहवर्षाणि etc. Rājasekhara seems to describe here the habits of uncivilized people. Similar description is found on page 39 lines 8-9 of this work. Cf.

इक्षुदण्डस्य मण्डस्य दग्धः पिष्टकृतस्य च ।

वाराहस्य च मांसस्य सैष गच्छति फाल्गुनः ॥

The word वराहवर्षाणि seems to mean वराहमांस ।

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l. 6. विशङ्क is a star which is believed to represent the king Triśaṅku of Ayodhyā who rose to heaven by the spiritual power of Viśvāmītra. This star becomes visible in this season.

l. 9. शण्डवः=sugar-candy.

l. 13. The word हेमन्तवर्षा is grammatically correct according to the rule 'घर्मादनिच् केबलत्' 5-4-124 of Pāṇini.

l. 18. वृथुरतङ्गमपीतरीतम् । This word may be taken as an adverbial clause to स्वपन्ति or an adjective to रजनी when it is changed to -रीताम् ।

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l. 3. सौभाग्यम् etc. This idea is derived from the verse of Vālmīki quoted already in this work. p. 71. l. 6.

Cf:—रविसङ्क्रान्तसौभाग्यस्तुषारपविलमङ्गलः ।

निःश्रावण्य इवादार्शधन्वना न प्रव्यसते ॥

Rāmāyaṇa 3. 16. 13.

The purport of this verse is as follows:—The faculty of pleasing every-one belongs naturally to the moon; the sun seems to be endowed with this faculty in winter days, and consequently, the moon is deprived temporarily of the faculty of pleasing all in winter nights.

l. 5. सिद्धार्थेयटि=the plant of the white mustard.

l. 15. दसिद्रनिन्दः । Because poor people do not possess sufficient clothing to protect themselves in winter.

*[l. 17. अभिषेकवधू attributed to मालवहर in श्रीविष्णुविचारवर्चा and to भास in सुभाषितहाण्डिका, found also in सरस्वतीकण्ठामरण. The first Pāda is found in रामनालहर too.]

l. 24. वृष्वीमपि=though quite large.

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ll. 5-6. The worship of Gaurī and the love-god or Manmatha is introduced here.

l. 11. माहारजनांशुक=clothing with golden embroidery.

ll. 23-26. The purport of this verse is that ladies learn from the spring how to twist their hair into a braid on seeing the Mādhavi buds which grow on the advent of the spring; also, how to speak sweetly on hearing the sweet tone of the cuckoos and to worship Manmatha with the flowers of Damanaka tree.

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ll. 1-4. For similar description, compare:—

कुरवक कुचाघातकीदारसेन विद्युज्यसे etc.

Kāvyaṁīmāṁsā p. 73. l. 10.

and

मुखमदिरया पादम्यासैः मिलासविलोकितैः

चकुलविटपी रक्ताशोककलापाः तिस्रश्चतुस्रः ।

Ibid. p. 73. ll. 14-15.

l. 9. ग्वाकः=the betel-nut tree.

l. 10. हिन्तालः=a kind of palm tree.

*[l. 24. Read सक्तुधाने]

l. 24. सक्तुधानः=a drink prepared with rice-flour. शुष्कः=in the months of Jyestha and Āṣāḍha.

l. 25. प्रणे=early in the morning.

l. 26. कायमानः=a hut.

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l. 2. सुष्टियोगः=handy combination, i. e. materials easily available to alleviate the heat of the summer.

l. 20. चचारपट्टपटिकानकलाः=a row of pitchers creating noise at the entrance of the wells.

l. 25. रसायः=curd mixed with sugar and spices. Known also as श्रीरसः.

सहकाररसावित्तः=to which the essence of the mango fruit is added.

l. 26. जलभक्तम्=cooked rice mixed with water.

मन्याः=curd which has been churned.

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l. 1. मृगलावस्ताः=essence of deer and the Lāva birds.

l. 4. तारः=a big pearl.

*[1. 18. च्युतसुमनसः attributed to मालवकुवलय in औचिष्यविचारचर्चा; quoted in वामनालङ्कार. III. 2, 5. There the second pāda is मलयमहतः सर्पन्तीमे वियुक्तवृत्तिच्छिदः । The Vrtti runs as: ऋतुसन्धिप्रतिपादनपरैः द्वितीयपादे प्रकगमेद । एव द्वितीयपाद पठितव्य 'मनसि च गिरं वधन्तीमे किरन्ति न कोकिलाः,।]

1. 20. Construe. सवितु मरीचयः शीतोद्भासं लुनन्ति । नच क्लमोदयदायिनीं जलता-मालम्बन्ते ।

Ksemendra explains in his Aucityavicāracarcā the meaning of this verse in the following passages:—

अत्र शिशुतरवसन्तवान्तोपवननवरसोद्भाससूच्यमानमनसिजोत्कण्ठावर्णनायामृतुसंधिसमुचिताः कुन्दा कुसुमावसानशून्यतनवः, किञ्चुकाशोकाः कलिकोद्गमभरालसा, मनसि कोकिला कलकूजितान्य-मुसन्दधति, रवेर्मरीचयः शीतोद्भासमथ च निवारयन्ति नच सन्तापदायिनीं प्रौढतामालम्बन्ते ॥

1. 23. This verse appears also in the Viddhasālabhāñjikā of our author (1-23).

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*[1. 2. साम्यम् Cf. विद्वसालभञ्जिका. 1-25]

1. 2. The first line alone of this verse is taken from 1-25 of the Viddhasālabhāñjikā, while the other three lines are newly composed in order to suit the context.

*[1. 9. सं वसे quoted in सरस्वतीकण्ठभरण II.]

11. 9-12. In this verse the commencement of the rainy season is described. Here the blossoming of the lotus which happens in summer, is described as continued in the rainy season also.

11. 14-19. Here Rājasekhara states some other signs of previous seasons which are described as continued in subsequent seasons. Here धूलीकृदम्ब, a sign of the summer, is described in this verse to represent पाराकृदम्ब of the rainy season. In this verse all adjectives apply to the subject represented by the word समरवारि-धरागमस्य ।

11. 20-25. Here it is stated that the Jāti flower which is known in the rainy days as चार्दनी or 'muddy', continues blossoming even in Autumn when its fragrance is enriched.

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11. 1-2. In this verse, the commencement of Ś'arat and a new-comer from his wanderings, are described as similar by the उपमा and श्लेष figures of speech. Here the days of Ś'arat season are stated as similar to the legs of the new comer.

1. 4. Bāṇa, Āsana and Kuruntakas represent different kinds of plants.

*[1. 7. द्वादशमासः । cf. पञ्चमासं पञ्चतैव;.....हेमन्तशिशिरावेकीकृतौ च कल्पना । शहरमाय्य on प्रथोपनिषद् 1. 11.]

1. 7. All the signs of Hemanta are here said to continue even in Śīśira, as these two are not generally considered as separate seasons.

1. 9. सुरभिः=the spring or वसन्त.

The three verses beginning from गेहे वाहीरयूनाम्, illustrate an instance of descriptive method in which the signs of Hemanta and Śīśira are said to continue even in the spring.

ll. 11-14. In this verse, the flowers of वननक etc., are described as continued even in the spring.

ll. 17-18. Construe:—धवणकट्टे रटत् नवमधुपटलीलम्पटं पदपदानां चर्कं रपटेन पुनन् सौलकं अथवेति ।

*[1. 19. पुनानः कावेरी quoted in सदुचितकर्मसूत (1-457)]

ll. 24-25. Here, the signs of the spring and the winter are described as continued in the summer.

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*[1. 1. वरुं सेरं शिरीषम् (बालरामायण. 5. 26)]

1. 2. कलाची=fore-arm.

The Bālarāmāyana reads the second line as:—कण्ठे माला विशाला वसुधि च मलिनीमूलकण्डाः कलापाः ।

But the reading found here seems to be better than that of the Bālarāmāyana.

.. 1. 9. एवमुदाहरणान्तराणि ।

For the other examples illustrating natural sceneries of different countries and the costume and manners of ladies inhabiting them, a reference may be made to the author's other works such as the Bālarāmāyana, Karpūramāñjarī, Viddhasālabhañjikā and Balaḥhārata where he has exhibited his profound knowledge of the subject, particularly, of the seasonal changes and the topography of the different parts of India.

ll. 10-11. Here Rājasekhara says that the commencement, development and continuation of the different seasons are described

here only in a very concise form, and that the other characteristics of the seasons, therefore, should be imagined by the poets themselves.

नामप्रादं कियद्दूमः। The author regrets here his inability to deal in detail with everything that he happened to know. This testifies to his vast knowledge and his love of the subject: It may further be said that there is no other work in the Sanskrit literature, superior to this portion of the Kāvya-mīmāṃsā on the subject of the description of the different seasons. The inferiority of such works as the R̥tusambhāra will be quite apparent when it is compared with this chapter.

ll. 12-13. Here the author advises other poets not to record their observations indiscriminately in their compositions but to adopt only the method followed by the early poets as their chief guide while describing.

l. 14. Rājasekhara wants to close this chapter on seasons and their divisions after noting down two more points regarding the flowers and fruits which also belong to the main theme of this chapter. According to Rājasekhara flowers are required to serve six different functions, such as:—(1) शोभा beauty (2) अन्धस् food (3) गन्ध smell (4) रस essence (5) फलम् fruits (6) अर्चनम् worship. There is no seventh function to be served by them except to wither and decay in the forest.

ll. 16-23. A period of four months is to be allowed by poets while describing the process of transformation from a flower to a ripened fruit. This period of four months refers only to the case of the flowers of the trees and not to those of the creepers in which case the period of maturity is two months only.

ll. 24-25. Here Rājasekhara classifies fruits under six heads according to their form. The word व्याज here means pretence. In every fruit the kernel is hidden in the useless and rough skin and this is what is known as pretence. This pretence also varies in six ways by its position in the fruits, either inside or outside or in both places, and so on. All fruits are divided into six groups following the nature of the pretence of the fruits.

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ll. 1-4. The fruit of the Lakuca tree has व्याज only in the middle and all other portions of it are useful. This fruit may be like the Ciku (चिकु) fruit of the present day.

Mocā or plantain has its व्याज only on the skin.

Āmra or mango fruits have their व्याज both in the seed as well as in the skin, and the fruit बज्जुन has the व्याज everywhere. This seems to be the fruit of the अर्जुन tree.

The Panasa fruit has many व्याज both in and out, and, therefore, it is called बहुव्याज । नीलकण्ठिय seems to be a variety of the Kapittha fruit and it has no व्याज anywhere.

ll. 5-8. Here Rājasekhara advises poets to take more care to keep up the propriety (कौचित्य) in description than the rules of poetics. For example, all the different seasons should not be, as a rule, described together in one particular place; but one or two only may be dealt with in different places in the composition, not necessarily in the same order as the seasons appear.

ll. 9-10. अवधान is शक्ति or Pratibhā.

Cf. अवधानातिशयवान् रणे तद्वैव शक्तविः ।
भवेत्तस्मिन् प्रमादो हि क्षणित्येवोपलक्ष्यते ॥

Dhvanyāloka. 3-29.

ll. 11-12. Here the author mentions the subject of this chapter as the division of time, and states that due to the lack of accurate knowledge, poets are apt to be confused while handling this subject. An accurate knowledge of this subject often makes poets superior.

*[l. 13. राजशेखर. The following verse in सरस्वतीकण्ठभरण containing the name राजशेखर seems to have been taken from his हरविलस्य.

अष्टपद्मेव कविनामाङ्गे यथा—

“रातावशाभिराज्या विसरररसविद्यानवाह् इभापरात्
राका पक्ष्माभशेषा नयननयनस्ता रवया स्वम्भारा ।
राना भ्यस्तस्त्रिस्ता दुदितननदितुः श्रीः हरशरघारा
रापा रशस्तु मग्रां शिवममभवशिम्यात्तविद्यावतारा ॥”

निर्दिष्टादृग्ज्यासमिदं पादादंभकितभिः । अष्टपदकण्ठिकं शेषैः कविनामाङ्गयुग्मम् ॥
तमाङ्गे राजशेखरकमलः । सरस्वतीकण्ठभरणे, द्वितीये-परिच्छेदे ।]

ll. 13-15. The colophon and the post-colophon statements, here, indicate the ending of the first section or Adhikarāṇa of the Kāvyamīmāṃsā dealing with the Kavirabhasya. In this connection it should be remembered that there must have been another chapter belonging to this Adhikarāṇa and dealing with the subject

of Bhuvanakośa as enumerated in the first chapter p. 2. l. 4 and which now seems to be lost. According to that statement: भुवनकोशः । इति कविरहस्यं प्रथममधिकरणम् इत्यादि । Bhuvanakośa seems to be the last subject dealt with in this Adhikarana. There is another passage also :

इत्थं त्रैशविभागो मुद्रानानेण सूत्रितः सुधियाम् ।

यस्तु जिगीषत्त्वधिकं पश्यतु मद्भुवनकोशमसौ ॥

(Kāvya-mīmāṃsā p. 98. ll. 8-9.)

which confirms the above view. Some scholars hold that the Bhuvanakośa is a separate treatise of Rājaśekhara, but this does not appear to be correct for reasons already cited. It is, therefore, to be concluded that the last portion of the Kavirahasya dealing with the Bhuvanakośa as well as the other 17 Adhikaranas of the Kāvya-mīmāṃsā, as enumerated in the first chapter 'सप्तसद्बद्ध' of this work, have been entirely lost. Very probably, the reason why this extent portion alone out of the bulky volume of 18 Adhikaranas of the Kāvya-mīmāṃsā has been preserved in the Jain Bhandars of the Patan town in the territory of Baroda Raj, is that the greater portion of this section is borrowed by the great Jain Ācāryas such as Hemacandrācārya, Vāgbhata and Māṅkya-candra in their Kāvya-nusāsanas and in the commentary on the Kāvya-prakāśa and, therefore, to prove the authenticity of the writings of their Ācāryas, the later Jain scholars might have taken more care to preserve this portion alone; or, it is also quite possible that only the extant portion of the Kāvya-mīmāṃsā was available when the Jain Bhandār Libraries were being organized. Another plausible explanation is that probably Rājaśekhara did not live to complete his Kāvya-mīmāṃsā which was projected in 18 Adhikaranas—a very ambitious scheme, and the chapters available to-day is the portion which he could complete during his life-time.

Table showing the portions borrowed from the

Kāvya-mīmāṃsā

Subject	हेमचन्द्रकव्यानुशासन विवेक	वाग्भट्टकव्यानुशासन and रूति	काव्यमीमांसा
स्युषति (कव्यार्थ योग्य)	अध्याय I p 5 l 28, p 6 l 30 & p 7 H 16-17	अध्याय I pp 5-6	अध्याय VIII pp 35-41
प्रकृति (अर्थव्याप्ति)	अध्याय III pp 122-123	अध्याय V pp 60- 61	अध्याय IX pp 42-44
उपजीवन स्थि (हरणम्)	अध्याय I pp 8-10	अध्याय I pp 12- 13	अध्याय XI, XII, XIII pp 56- 64
कविसमय	अध्याय I pp 11-16	अध्याय I pp 7-12	अध्याय XIV, XV, XVI pp 78-89
देष	अध्याय III pp 126 130	अध्याय I pp 3-4	अध्याय XVII pp 89-98
वाक	अध्याय III pp 130-135	अध्याय V pp 65- 67	अध्याय XVIII pp 98-112

Vaṅbhata has not borrowed wholly from Rajasekhara like Hemacandra, but in some places has substituted his own and the verses of others and has summarised in prose the chapter on कविसमय. The portions which seem to have been borrowed from this work by the authors of the *Sarasatikāṅthabharana*, *S'ringaraprakāśa* and the *Bhavaṅprakāśana* are referred to in the Notes

Index of Verses occurring in the Kāvya-mīmāṃsā.

श्लोक	पृष्ठम्	श्लोक	पृष्ठम्
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अङ्गणे	७२	अस्त्रि चित्र०	३९
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APPENDIX I.

Identification of geographical names occurring
in the *Kāvyamīmāṃsā*.

1. *Āṅga*The country lying between Bhagalpur and Monghyr. Its capital was Campāpurī which is now located within two miles west of Bhagalpur.
2. *Antarvedi* ...The tract of country surrounded by the Ganges in the north and the Yamunā in the south; and Vinasāna (or the place where Sarasvatī disappears) in the west and Prayāga in the east.
3. *Andhra*The country lying between the river Godāvārī in the north and the Kṛṣṇā in the south. Pratiṣṭhānapura was its capital.
4. *Ayodhyā*... ...Situated on the river Sarayū in the United Provinces.
5. *Ārbuda*Mount Abu in the Aravalli range now included in the Sirohi state of Rajputana. According to Rājasekhara the part of the country surrounding Mount Abu is also called Ārbuda, because he makes Ārbuda both a mountain and a Janapada.
6. *Avanti*The country of which Ujjain was the capital. It is said to be the kingdom of Vikravāditya.
7. *Āśmaka*Rājasekhara mentions this among the countries of South India. The *Brahmāṇḍapurāna* also places it in the southern India. But the *Kūrmapurāna* and the *Bṛhat-saṁhitā* mention this country as a part of North India and locate it near the Punjab. The *Daśakumāracarita*, *Harṣacarita* and *Bhattasvāmin*-the commentator on the

Arthasāstra, include Aśmaka as a part of the Maharāṣṭra country. It appears, therefore, that Aśmaka was situated between the Godāvari and Mithiśmati, and formed part of Vidarbha

- 8 *Ānarta* Includes northern Gujarat and portions of the Malwa country, its capital was Ānarta-pura, afterwards called Ānandapura, the modern Vadnagar
- 9 *Āryāvartta* . The northern part of India lying between the Himālayas in the north and the Vindhya range in the south, and between the eastern and western oceans
- 10 *Irāvati* . This may be identified with the river Ravi on the banks of which Lahore is situated. Some scholars identify this with the river Rapti in Oudh, but this does not seem to be correct, since Rājasekhara locates the river in the northern India
- 11 *Ilāvartavarsa* .. The country surrounding the Mahāmeru, or the mountain situated in the middle of the Jambudvīpa. The Meru is said to have three Varṣas in the north and three more in the south. Among the six, the Bharatavarṣa is regarded as the third to the south
- 12 *Indrakila* One of the peaks in the interior of the Himālayas
- 13 *Indratvṛṣṇa* One of the nine parts of the Bhāratavarṣa. The division of Bhāratavarṣa in nine parts occurs in the Purāṇas, as well as in the Kavyamīmāṃsā which depends for its information on the Purāṇas with regard to this topic. Some scholars are inclined to identify this with Burma as it is situated in the east, the direction of Indra
- 14 *Ujjanu* Modern Ujjain

15. *Utkala* Orissa or the northern part of the Kalinga country. The river Vaitaraṇī forms its northern boundary.
16. *Uttarakośala*... The kingdom of Oudh had two divisions, Uttarakośala and Kośala. Ayodhyā and Kuśāvati were the capitals of the two Kośalas.
17. *Uttarakuru* ... The Purāṇas consider this to be a Varṣa surrounding the Varṣa Parvata S'rngavān which is the third mountain range from the Mahāmeru in the north. Rājasekhara follows the same view. According to the Rāmāyana and the Mahābhārata, Tibet and eastern Turkistan were included in the Uttarakuru.
18. *Uttarāpatha* ... The country to the north of Prthūdaka (or Pchoa in the Karnal district of Punjab on the river Sarasvatī) is called Uttarāpatha. Prthūdaka is fourteen miles to the west of Thāneśvara.
19. *Utpalātati* ... This is a river in the Tinnevely district in the southern India. The river runs parallel to the Tāmraparṇī.
20. *Ṛkṣaparvata* ... This is one of the Kulaparvatas of the Kumāridvīpa or India. This mountain forms part of the eastern range of the Vindhya extending from the bay of Bengal to the source of the Narmadā.
21. *Kucchīya* ... Cutch. It was known also as Maru-Kaccha in the Bṛhatsamhitā.
22. *Karīsū* ... The river Suvarṇarekhā in Singbhum and Orissa. (see Raghuvamśa IV.38). The source of the river is said to be the Ṛkṣaparvata.
23. *Karakānṣha* ... One of the countries in the Uttarāpatha. It may be identified with the valley of Karakoram. As Karachi is situated in

the western India, its identification with Karakantha will be hazardous. But the Karapatha or Karabagh as it is now called, on the right or the west bank of the Indus at the foot of the salt range locally called Nili hill in the Bannu district may, however, be identified as an alternative with the Karakantha of Rajaśekhara

- 24 *Karatoya* . A sacred river flowing through the districts of Rangpur, Dinajpur and Bogra in Bengal and joining the river Brahmaputra near the Gangetic delta
- 25 *Karnuṭas* People living in the Karnatadeśa which includes the Mysore state, Coorg and part of the Ceded districts
- 26 *Kalmya* The northern Circars, a country lying between Orissa in the north and Andhra in the south and bordering on the sea. Rajaśekhara includes this amongst the countries situated in the southern and the eastern India
- 27 *Kalnda* A part of the Himalayas known by this name. It is the source of the river Yamuna which is called Kalnda in consequence
- 28 *Kaseruman* One of the nine parts of the Bharatavarṣa. This division is referred to in the Puranas and in the Kavyamīmamsa. It is identified by some with Singapore in the Malaya States (see Cunninghams A. G. Notes p. 752)
- 29 *Kāci* Kāncīpura or Conjeevaram the capital of the Dravida or the Cola country on the river Palar. It is situated at a distance of forty three miles south west of Madras
- 30 *Kamarīpa* Assam. Rajaśekhara mentions Kamarupa as one of the mountains situated in the eastern part of India but not as a Janapada

Prāgyotisapura was the capital of Kāmārūpa (see Raghuvamśa IV. 83-84) Very probably this Kāmārūpaparvata represents the Nīla hill or Nilakūtaparvata where the temple of the celebrated Kāmākhyaḍevi is situated.

31. *Kāmbōja* . . . Afghanistan, or at least its northern part. Rajaśekhara mentions this among the countries in the Uttarāpatha. According to the Raghuvamśa (IV. 68-69) this country is situated between the river Oxus and the Himālyas. (see Hūpa)
32. *Kārtikeyanagara* Banjanātha or Vaidyanātha in the district of Kumaun about eighty miles from Almora. (see notes p 194)
33. *Kalapriya* .. Kalapriyanātha is the name of the Mahādeva worshipped in a temple situated in the southern part of the city Kānyakubja or Kanauj. This Kālapriyanātha is mentioned in the dramas of Bhavabhuti who was a court-poet of king Yaśovarman of Kanauj (see notes p 248)
34. *Kāvera* . . . Some districts of the Dravidadeśa on the banks of the Kāveri, and especially the delta of the river
35. *Kaveri* . . . River Kaveri in the southern India which issues from a spring called the Candrāurtha on the Brahmagiri mountain in Coorg.
36. *Kuśmīra* . . . Kashmir
37. *Kimpurusavarsa* This Varṣa is situated immediately to the north of the Himālyas encircling the Hemakūta Parvata. This is the second Varṣa from the Mahāmeru on the southern side. Mr Nandolal Dey identifies this Varṣa with Nepal, but this is against the statement of Rajaśekhara. Nepal is mentioned by him in the eastern part of the Bhūratavarṣa, while he places the Kimpu-

lying between the western Ghats and the Arabian sea Kalidāsa names this country as Aparānta (Raghuvamśa IV 58)

- 51 *Krathakaisika* The country of Vidarbha is called the land of Krathakaisikas (Raghuvamśa V 39-40) But Rajaśekhara mentions these two countries separately in the Dakṣināpatha According to the Mahabharata a Vidarbha king had two sons Kratha and Kaisika, and after their names the country was known as Krathakaisika (see Sabha ch 13) Rājaśekhara very probably means that Krathakaisika was only a part of the Vidarbha country
- 52 *Krauñcadvīpa* One of the seven Dvīpas of the world It is said to be encircled by the Dadhī ocean
- 53 *Ganga* . . . The river Ganges Rajaśekhara mentions Ganga in the list of rivers of the northern and western India probably because the Ganges flows through both
- 54 *Gandhāra* One of the nine parts of the Bharatavarṣa In some Purāṇas, it is also mentioned as Gandharva On the authority of chapters cxiii, 10-11 and cxiv 11 of the Uttara kanda of the Ramayana some scholars, identify this part as the country of Gandhara or the valley of the Kabul with a small tract of land to the east of the Indus (see Cunningham s A G Notes p 752)
- 55 *Gabhastiman* One of the nine parts of the Bharatavarṣa Some scholars locate this part in the southwest of India following the order of the nine parts mentioned in the Purāṇas and the Kavyamīmāṃsā (see Cunningham s A G Notes p 752)
- 56 *Ganga* This country is located in the Dakṣiṇa patha This may be identified as the Koṅgu country of the southern India

the side of a village called Tryambak, twenty miles away from Nasik; the river flows eastward to the bay of Bengal.

60. *Govardhana* ... Mount Govardhana eighteen miles from Br̥ndāvana in the district of Mathura.
61. *Gauḍa*According to Rājasekhara, the Gauḍas are a people inhabiting the whole tract of country lying between Benares and the bay of Bengal. According to him the word Gauḍa is not the name of any particular country. He describes the costume of the Gauḍa ladies and mentions the fondness of the Gauḍas for the Sanskrit language. Mr. N. L. Dey, however, thinks that the whole of Bengal is known as the Gauḍa country with its capital at Gauḍ, the ruins of which have been discovered near Malda in Bengal at a distance of about ten miles. He also thinks that the kings of the Pāla and Sena dynasties made this city of Gauḍ their capital on several occasions. This city was also known as Lakṣmanāvati or Lakhnauti after the name of King Lakṣmanasena of the Sena dynasty of Bengal.
62. *Cakora*A mountain in the eastern India according to the Kāvyaṁīmānsā. It may be identified as Caranādri or Cunar, the hill-fort in the district of Mirzapur, which was built by the Pāla Kings.
63. *Cakravartikṣetra* Rājasekhara designates the whole country of India from Cape Comorin in the south to the Bindusaras in the Himālayas in the north, as the Cakravartikṣetra. This land consists of 1000 Yojanas. One who conquers and rules over the whole of this land is called a Cakravartin. This seems to be the same as the Kumārīdvīpa, one of the

nine parts of the Bhāratavarṣa. The Purānas as well as Rājasekhara use the word Bhāratavarṣa in a wider sense, so as to include Greater India, that is to say, India proper along with her eight colonies, Indradvīpa, etc. These colonies are bounded by the southern sea or the Indian ocean and the Himālayan range and are separated from one another by oceans.

64. *Candānagiri* ... Malayagiri or the southern portion of the western Ghats. Rājasekhara mentions that *Rāmasetu* was built in continuation of the Candānagiri. (see Bālarāmāyaṇa, VII. 45.)
65. *Candrabhāgā*... The river Chenab, a tributary of the river Indus. Rājasekhara places this river in the Uttarāpatha.
66. *Candrācala* ... A peak of the Himālayas wherefrom the river Candrabhāgā rises. This is also called Candrabhāgā in the Purānas. The Candragiri, the sacred place to the Jains which is situated near Seringapatam is apparently different from this, since Rājasekhara locates this mountain in the northern India.
67. *Coḍa* ... Rājasekhara's Coḍa country is represented by the districts of Tanjore and south Arcot in the Madras Presidency, because the other parts of the Cola country are given different names, such as, Kāñchi and Kāvera.
68. *Jambūdvīpa* ... One of the seven Dvīpas of the world, situated in the middle, with three Dvīpas on both sides. The mountain Mahāmeru is situated in the middle of the Jambūdvīpa and this Dvīpa may be identified with the Asia of the present day. Jambūdvīpa, according to the Purānas and in the opinion of Rājasekhara, consists of seven

Varṣas or parts and seven mountains. The Bhāratavarṣa is the southern-most Varṣa or country in the Jambūdvīpa and includes within its boundary the mighty Himālayas. For other Dvīpas, Varṣas and mountains, see pp. 90-92 of the text.

69. *Jānhatī*The river Ganges.
70. *Ṭakka*The country lying between the two rivers, the Vipāsā and the Sindhu. It was the country of Vāhikas or Takkas. Sākala was the capital of the Takkadeśa which included the Mādra and Āraṭṭa countries. The Rājatarāṅginī locates this country on the banks of the Chenab or Candrabhāgā. According to Rājasekhara the people of this country used to talk in a language which had an admixture of Apabhrāṃśa.
71. *Taṅgaṇa*... ...According to Rājasekhara, this is a country in the Uttarāpatha. Mr. N. L. Dey identifies this as the land extending from the Rāmgāṅgā river to the upper Sarayu.
72. *Tāpī*The river Tapati or Tapti. It rises from the Vindhya and falls into the Arabian sea near Surat.
73. *Tāmraparṇa* ...One of the nine parts of the Bhāratavarṣa. It is identified with Ceylon.
74. *Tāmraparṇī* ...The river Tāmraparṇī which rises from the Agastikūṭa on the Malaya hills and flows through the district of Tinnevely in the Madras Presidency.
75. *Tāmraliptala*...Tamluk, situated on the western bank of the Rūpnārāyaṇa in the district of Midnapur in Bengal.
76. *Tuṅgāladrā*...A tributary of the Kṛṣṇā river. Kṛṣṇā is said to be situated on the banks of this river.

77. *Turuṣka*Eastern Turkistan. It is mentioned by Rājasekhara in the groups of countries included in the northern India.
78. *Tuṣāra*Rājasekhara located this country in the northern India. According to Dr. Stein, the upper Oxus valley, including Balkh and Badakshan was called Tukhāra or Tuṣāra. (*Rājatarāṅginī*, Vol. I, p. 136).
79. *Tuṣāragiri* ...A peak of the Himālayas near Gaṅgotri. Rājasekhara states that Sarasvatī got a son Sārasvateya Kāvya-puruṣa here who was later, married to the daughter of Gauri at this place.
80. *Tosala*It is identified with Dakṣiṇakośala, as Tosali is mentioned in the Aśoka inscription at Dhāuli. Rājasekhara includes this country among the eastern countries of India.
81. *Travaṇa*... ..This country is located in the western India. Rājasekhara informs us that the people in Surāṣṭra and Travaṇa countries could speak Sanskrit fluently with an Aṇbhraṃśa accent.
82. *Dakṣiṇadesa*...Southern India bounded by the Narmadā in the north and the Cape Comorin in the south.
83. *Dakṣiṇāpatha* Same as Dakṣiṇadesa. According to Rājasekhara this represents the portion of the Indian peninsula lying to the south of the Māhiṣmatī.
84. *Daṇḍaka* ...It is difficult to identify this with Daṇḍakāvana of the Rāmāyaṇa, since Rājasekhara mentions Mahārāṣṭra, etc. comprising the real Daṇḍakāraṇya according to modern conceptions, as separate countries. Thus, Toṇḍaimaṇḍala or Diṇḍivanam, which is situated in South

India between the countries of Cola and Kāñchi, may be identified with the Daṇḍaka of Rājasekhara.

85. *Dardura*... ...Kālidāsa mentions in his *Raghuvamśa* that both the mountains of Malaya and Dardura are situated in close proximity in the southern-most part of India near Tāmraparṇī. (IV. 50-51). Mount Dardura, thus, can be with little difficulty identified with the Nilgiris in the Madras Presidency. But, since Rājasekhara locates the Dardura hills in the eastern India, it ought to be identified with the Deogarh peak in the eastern part of the Vindhya.
86. *Das'apura* ...Mandasor in Malwa. It is locally known as Dasore from which the Dasora Brahmins derive their names.
87. *Dās'erala* ...Malwa.
88. *Devasabhā* ...Rājasekhara locates Devasabhā in the western India and from this point onwards, the whole of the western part of India is considered by him to be the वनदेश. Devasabhā is also the name of a mountain in the western India, and as such this may be identified with the mountainous parts of either the Dewas state or Udaipur where the Dhebar lake is situated. The rivers Sarasvatī and Sabarmati rise from these parts near Udaipur and flow through the western India. Kautilya in his *Arthaśāstra* (p. 78) mentions a variety of sandal as देवसनेय. By this, he very probably means either the hills or the country of the same name देवसना mentioned by Rājasekhara where excellent sandal wood may be obtained.
89. *Devikā*It is a river in the northern India, and

99. *Payoṣṇī*A river in the southern India and may be identified with the Pūrṇā, a tributary to the river Tāpī.
100. *Pallava*This name often denotes a dynasty which ruled over the southern India from the 5th to the 9th century A. D. with the capital at Kāñchī. The country surrounding Kāñchī very probably was known as the Pallava country after its rulers, because Kāñchī is mentioned by Rājasekhara as a separate country in the southern India.
101. *Paścādesā* ...Western India. This comprises Sindh, Western Rajputana, Cutch, Gujarat and a portion of the adjoining coast on the lower course of the Narmadā. Devasabhā is mentioned as its eastern boundary.
102. *Pāñcāla*The Pāñcāla country is located in the Central India or Madhyadeśa which is extended from the foot of Himālayas to the Yamunā and between Vinasana and Prayāga. It is divided into north and south Pāñcālas with Ahiccatra and Kāmpilya as their respective capitals. The two portions of the Pāñcāla country are separated by the river Ganges. According to Rājasekhara, however, the Pāñcālas of Antartvedī (see No. 2) were highly civilized and their capital was at Kanauj. On page 8 of this work he used the word Pāñcāla to denote the country comprising the whole of the northern and central India.
103. *Pāṭaliputra* ...Patna, the capital of Magadha.
104. *Pāṇḍya*The modern districts of Tinnevely and Madura in the Madras Presidency. Kālidāsa mentions Urugapura as the capital of the Pāṇḍya king (Raghuvamśa, VI. 59-60).

This may, therefore, be identified with modern Nāgarkoil instead of Urayūr in the Trichinopoly district.

105. *Pāriyātra* ... One of the Kulaparvatas in the Kumāri-dvīpa. This may be identified with the north-western part of the Vindhya rango extending right upto the gulf of Cambay.
106. *Pāla* ... The words *Pāla* and *Mañjara* occur in two places in this work, and in both the places they appear joined together, and are said to be the Janapadas as well as mountains situated in the Dakṣiṇāpatha. These two, therefore, may be taken as one word and identified with Pāl near Mahāḍ. The author of the *Periplus* mentions Palaipatmai as a sea-port in the Deccan and this is identified by Dr. R. G. Bhandarkar with Pāl near Mahāḍ (see Bhandarkar's History of the Deccan. VIII.). It is quite possible that Rājasekhara's Pālamañjara represents the same place. But this word certainly does not denote the Pāla dynasty of Bengal since Rājasekhara locates this Pāla in the southern India.

An alternative identification of this obscure word may also be offered. The Janapada Pālamañjara may represent the Palaesimundus (of the Greeks) mentioned in the *Periplus*. It is commonly identified with Pārasamudra and is supposed to have been the capital of Ceylon. (see Mr. N. L. Dey's Geo. Dictionary).

107. *Pundra* ... Pundravardhana. The district of Malda in East Bengal.
108. *Puṣkaradvīpa* One of the seven Dvīpas of the world. Jambūdvīpa is situated in the middle, while the Puṣkaīa is the third from Jambū.
109. *Pūrcadesa* ... Eastern India. This portion lies to the

east of Benares and includes within it Assam and Burma.

110. *Prthūdaka* ...Pehoa in the Karnal district of the Punjab on the river Sarasvatī. Rājasekhara mentions that the Uttarāpatha or the northern India is to be considered as the country lying beyond Prthūdaka. Modern Pehoa is on the northern side of the Sarasvatī and is fourteen miles to the west of Thanesar.
111. *Prayāga* ...Allahabad. This is the eastern boundary of the Madhyadeśa or Central India which is bounded by the Himālayas, the Vindhya and the Vinasana.
112. *Prāgjyotiṣa* ...Kāmarūpa or Kāmākhyā in Assam. According to Kālidāsa (Raghuvamśa. IV. 83-84) Prāgjyotiṣa and Kāmarūpa are the same. Rājasekhara mentions Kāmarūpa as one of the mountains in the eastern India. (see Kāmarūpa).
113. *Plakṣadvīpa* ...One of the seven Dvīpas constituting the world. This is the first Dvīpa from the Jambū which is in the middle of the earth.
114. *Barbara* ...It is mentioned as one of the countries in the northern India. The Purāṇas also locate this country in the north or in the north-western provinces. Ptolemy and the author of the *Periplus* mention the Barbari and Barbarike as an emporium in India, and Cunningham identifies this with Bhambūra (see Cunningham's A. G. p. 339.) on the bank of Sindhu. The country of Barbara is said to be a famous place for sandal-wood which was known as Barbarikacandana. (*Ibid.* Notes, p. 695). Thus, the country of the Barbaras may be identified with the Barbari, Barbarike, or Barbaricum which is situated in the north-west province on the bank of the river Indus on its western

course. In this connection, it is worthy of note that since Rājasekhara places this country in the exact north, the northern part of Baluchistan may also be taken as the Barbara country.

115. *Bālhaveya* ... Rājasekhara locates this country in the northern India. This may be the same as Bhātia near Multan. Native historians and the early Arab geographers mention Bhātia as a strong fortress near Multan on the Indus. Cunningham also mentions it as Bhātia or Bāhiya or Bāhaliya and locates it between Multan and Alor or Aror. (see Cunningham's A. G. p. 294 and Map. ix.).
116. *Bālhiḥa* ... See Vāhika.
117. *Bṛndusaras* ... A sacred spot in the Himālayas two miles south of Gaṅgotrī. (see Cakravartikṣetia).
118. *Bṛhadgṛha* ... Rājasekhara calls it a mountain in the eastern India. This may represent the mount Everest in the eastern range of the Himālayas.
119. *Brahma* ... A country in the eastern India. This is presumably the modern Burma including the upper and lower portions.
120. *Brahmasīlā* ... Brahmasīlā formed the eastern boundary of the city of Kanauj (see Notes p. 244).
121. *Brahmottara* ... A country in the eastern India. The northern portion of the Brahma country or the Upper Burma. It may be noted that the Brahma country included both the upper and lower Burma.
122. *Brāhmaṇavāha* Rājasekhara mentions this as one of the countries in the western India. Cunningham identifies this as the city of Brāhmaṇa captured by Alexander, and called by the

Greek historians as Harmatalia, a corrupt or foreign pronunciation of the Sanskrit word Brāhmaṇasthala. Brāhmaṇavāha seems to be the Hindu name of the city which the Muhamadans afterwards called Brāhmanābād. It was situated on the eastern reaches of the river Indus. Its present position seems to be in the neighbourhood of Hala in Sindh at two-thirds of the distance from Multan to the mouth of the Indus and it lies parallel to Hala. Here, the ruins of a large city have been excavated recently, where various pre-historic remains have been discovered. This ruined city lies at a distance of 47 miles to the north-east of Hyderabad, and 28 miles north-east of Hala. The place is now known as Bambhraka-thul or the 'Ruined Tower' and this name is derived from a broken brick tower which is the only building now standing. It was undoubtedly one of the oldest cities in India; the historian Bilādhura writing a thousand years ago calls it 'Brāhmaṇābād-al atiqah' or Brāhmaṇābād the ancient. (see Cunningham's A. G. pp. 306-318; Map. ix., and *Ibid.* Notes p. 691).

123. *Bhādānaka* ...Rājasekhara does not give its exact location but mentions that the people of Bhādānaka talked a language which had an admixture of Apabhramśa like the people of Maru and the Ṭakkas. Bhādānaka, therefore, appears to be the same as the Bhādiya or Bhādiyanagara of the Pāli books. Mr. N. L. Dey identifies this Bhādiya with Bhadaria eight miles to the south of Bhagalpur in Bihar. Mahāvīra, the last Jain Tirthaṅkara is said to have visited this

place. But this identification is open to objection since Rājasekhara mentions Bhādānaka along with Takka and Maru countries, which are situated in North India. Bhādānaka, therefore, may be the same as Bhātadhāna, a country mentioned in the Mahābhārata (Sabhā. ch. 32.) as situated in the northern India. It may be located somewhere between the river Śatadru and Vinaśana. (see Pargitar's map. J. R. A. S. 1908).

124. *Bhāratavarṣa* This is one of the Varṣas in the Jambūdvīpa or Asia with the Himālayas as the Varṣaparvata. The Himālayas is the third mountain on the southern side of the Mahāmeru which is situated exactly in the middle of the Jambūdvīpa. The Bhāratavarṣa again is divided into nine parts. India is one of them, and is called the Kumāridvīpa.
125. *Bhṛgukaeca* ...Broach and its surrounding parts.
126. *Bhaimarathi* ...The river Bhīmā in the Dakṣiṇāpatha which joins with the Kṛṣṇā.
127. *Magadha* ...The province of Bihar or South Bihar.
128. *Mañjara*... ...See Pāla.
129. *Madhyadesa* ...The country bounded by the river Sarasvatī in Kurukṣetra, Allahabad, the Himālayas and the Vindhya.
130. *Maru*Rājaputana or Marwar.
131. *Malada*A portion of the district of Shahabad in Bihar. Rājasekhara mentions this as one of the eastern countries.
132. *Malaya*The southern ranges of the western Ghats lying south of the river Kāverī.

133. *Mallavartaka*... Rājasekhara mentions this among the eastern countries. This, therefore, cannot be identified with either Malladeśa or Multan, or Malava or the country inhabited by the Mallois of the Greek historians, since we have to seek for its identification a country situated in the eastern part of India. It is, therefore, probable that the Mallavartaka represents the country in which Mallaparvata or Pārśvanātha hills are situated, namely the portion now forming the districts of Hazaribagh and Manbhum in the province of Bihar and Orissa.
134. *Mahārāṣṭra* ... The Marāṭhā country or the country watered by the upper Godāvāri, or the land lying between this river and the Kṛṣṇā. This was also called Daṇḍakāraṇya in ancient days. (see Ramāyana, Āraṇya, ch. I. and Bhandarkar's Hist. of Deccan. II.).
135. *Mahī* ... The river Mahī which springs in Malava and falls into the gulf of Cambay.
136. *Mahendra* ... Rājasekhara mentions Mahendra among the mountains of South India. According to Kālidāsa (Raghuvamśa. iv. 39-40) Mahendra is situated in the Kaliṅga country. But Rājasekhara includes Kaliṅga both in the group of eastern as well as southern countries. It, thus, appears probable that Mahendragiri near Ganjam was the northern boundary of the Kaliṅga country.
137. *Mahodaya* ... Kanauj or Kānyakubja.
138. *Mālava* ... Malwa or Avanti. Its capital was Ujjayini.
139. *Mālyasiḥhara* Rājasekhara mentions this as a mountain in the western India. It cannot, therefore, be identified with mount Mālyavān supposed to be situated near Kiṣkindhā in

South India. According to the Rāmāyana, Rāma stayed on this mountain at the request of Sugrīva during the rainy season. Mālyasīkhara of Rājasekhara, therefore, seems to be different from the mount Mālyavān of the Rāmāyana, and its identification may be sought for in the Vindhya range, as a peak near about the Mālava country on the west.

140. *Māhīśaka* ... This is a country on the lower Narmadā with Māhīśmatī as its capital.
141. *Māhīśmatī* ... Maheshvara or Mahesh on the right bank of the Narmadā forty miles to the south of Indore. From this city onwards to the south, begins the Dakṣiṇāpatha of Rājasekhara.
142. *Mudgara* ... The country of Mudgara is identified with Monghyr in Bihar. Rājasekhara locates this in the eastern India.
143. *Murala* ... Rājasekhara locates this country in South India and characterises the complexion of the ladies of this country as black. It cannot be identified with Kerala, as Kerala is mentioned separately by him. Muralā is the name of a river in South India and it is different from the Narmadā. Kalidāsa mentions (Raghuvamśa, iv. 53-55) the river Muralā as flowing near the Sahya mountain and the Aparāntadeśa. The land lying between Kerala and Aparāntaka near Sahya on the Muralā may, therefore, be taken to be the present equivalent of the Murala country. The country of Murala may, therefore, be identified with the country of Miraj through which the river Mūlamuthā or Muralā flows and joins as a tributary with the river Bhīmā.

144. *Mekala*It is a part of the Vindhya range called Amarakantaka wherefrom the river Narmadā rises. This fact accounts for its name Mekalakanyakā.
145. *Meru*Mahāmeru, or the mountain situated in the middle of the Jambūdvīpa. It is encircled by the Ilāvṛtavarsa.
146. *Yamunā*The river Jumna.
147. *Yavana*Rājasekhara locates the Yavana country in the western India. It is well known that the Yavanas were foreigners and they were originally living in countries beyond the Indus. Kālidāsa mentions in his *Mālavikāgnimitra* that the Yavanas were ruling in the western bank of the river Sindhu. Very probably, the south-eastern part of Baluchistan may represent the Yavana country as mentioned by Rājasekhara and not Girnar, Saurāṣṭra, etc. since they are mentioned by him separately.
148. *Ratnavatī*A city on the southern ranges of the Malaya mountain.
149. *Ramaṣṭha*This country is situated according to Rājasekhara in the northern India. (see *Bālabhārata* 1. 7.). This may represent the country parts near the Raumaka mountain. (see Cunningham's A. G. map vi.) The *Viṣṇu-Purāṇa* mentions Rāmas along with the Hūnas, Sālvās, S'akalas and others in the northern India. These Rāmas may belong to a foreign tribe and may be identified with the people living at Aornos or the ruined fortress of Ranigat according to Cunningham's A. G. pp. 67-84. In that case, it is also probable that Ramaṣṭha of Rājasekhara may represent the Rāma tribe of the *Viṣṇu Purāṇa*.

- 150 *Ramyakavarsa* This is the first Varṣa to the north of the Mahāmeru which is situated in the middle of the Jambudvīpa. Mount Nīla forms the principal mountain of this Varṣa.
- 151 *Ravanaganga* According to Rājasekhara, this is a river in South India. It is difficult to identify this river, but it is likely that it was situated in Ceylon or the Lanka of Ravana. The Ravanahrada situated in the Himālayas with an image of Ravana on its bank seems, however, to be different from this Ravanagangā.
- 152 *Lanka* . This Lanka seems to be situated in the southern-most parts of the Indian peninsula, as an island somewhere in the Indian ocean. The description of this island in the Ramayana as well as in the Kāvya-mīmāṃsā and the Balarāmāyana, does not favour its identification with Ceylon or Simhala. In the Ramayana, it is stated that the river Tamraparṇī has to be crossed in order to reach Lanka, but this river does not lead to Ceylon. In the Kāvya-mīmāṃsā, it is said that the monsoon current starts from Lanka and reaches the Kerala country immediately after. This will not be possible should Ceylon be identified with Lanka. In the Balarāmāyana also, while describing the returning journey of Rāma on the Puṣpaka chariot towards Ayodhya, Rājasekhara mentions Lanka and its surrounding places first, then in succession the ocean, the bridge or the Setu and the Simhala island. He also states that Rāma and others espied Simhala when the Vimāna deviated from the original path in a different direction of *दिव्यविमानगतिनादितस्मिन् दिग्भ्रमः — एतन्मध्ये उत्तरदिशि च एतत् सिद्धयन्तम्* etc. It is clear from this sta-

- tement that according to Rajaśekhara the island of Lanka is situated on the western side of the peninsula beyond Travancore, while Sinhala or Ceylon is on the eastern side of it. The identification thus seems to be improbable.
- 153 *Lāṣa* . . . Southern Gujarat including Khandesh or the tract of territory situated between the river Mahī and the lower Narmada. According to the *Kavyamīmāṃsā*, the *Lāṣas* talked in Prākṛta language and hated Sanskrit. According to the *Balaramayāna*, also, *Lāṣa* is situated in the western India to the north of the lower Narmada.
- 154 *Lampaka* . . . Rajaśekhara places this country in North India. Cunningham identifies (A G p 49) this with the *Lapo* of Hsuen Tshang and *Lambatoe* of Ptolemy or the present *Lamghan* which is a small tract of country lying along the northern bank of the *Kabul* river and bounded on the west and east by *Alingar* and *Kunar* rivers and on the north by the snowy mountains.
- 155 *Lohitāgiri* . . . One of the mountains of the eastern India. This perhaps represents the eastern range of the *Himalayas* through which the river *Lauhitya* or *Brahmaputra* flows.
- 156 *Lauhitya* . . . The river *Brahmaputra*.
157. *Vaṅga* . . . The name *Vaṅga* is only applied to the eastern portion of the delta of the *Ganges* on the coast of the bay of *Bengal*.
- 158 *Vaṅjura* . . . Known also as *Bañjulī* or *Mañjula*, a tributary of the *Godāvari*. The *Sahyapada* mountain or western *Ghats* is said to be the source of the two rivers.
- 159 *Vatsagulma* . . . According to Rajaśekhara's conception *Vatsagulma* is a city in the country of *Vidarbha* (see also *Karpūramañjarī* I)

This may be identified with the *Vamśa-gulma* of the *Mahābhārata* and from this place the river *Narmadā* rises. In that case, this would be situated in the *Vidarbha* country. *Vātsyāyana* in his *Kāmasūtra* mentions one *Vatsagulmaka* as different from the *Vidarbha* (see *Notes*, p. 148).

160. *Varuṇa* One of the nine divisions of the *Bhārata-varṣa*. From the order in which the names are mentioned both in the *Purānas* as well as in the *Kāvya-mīmāṃsā*, some are inclined to surmise that *Varuṇa* was situated in the north-eastern direction of *India*, and that it may represent an *Indian* colony in *Central Asia* (see *Cunningham's A. G. Notes* p. 754).
161. *Varṇā* According to *Rājasekhara*, this is a river in *South India*, its source being the *Sahya* mountain. It may be identified either with the river *Kṛṣṇā* or *Benā* which is a branch of the *Kṛṣṇā* and rises from the western *Ghats*.
162. *Vallāra* The country ruled by the *Vallāla* dynasty in *South India* seems to be called *Vallāra*. It represents the country near *Veṅkatagiri* including *Chittoor* and *Vellore* in the *Madras Presidency*.
163. *Valhava* One of the countries in the northern *India*. It may be identified with the *Vallapura* (*Ballawar*) one of the hill states mentioned in the *Rājatarāṅginī*. It is in the south-eastern direction of *Kashmir*.
164. *Vāṇāyujā* A country in the north, generally identified with *Arabia* (see *N. L. Dey*). *Kautilya* considers the horses of this country as best. (*Kautilya-Aśvādhyakṣa*).
165. *Vānavāsaka* North *Kanara* was known by this name. *Ptolemy* refers to a town called *Banaouasei* (*Benavas*) on the left bank of the *Varadā*

- river which is a tributary of the river Tungabhadra in North Kanara Vanavasi was the capital of the Kadamba dynasty and was founded by the king Mayurvarman
- 166 *Vamanaswami* This is a temple of Vamana situated in the western part of the city of Kanauj (see Notes p 243)
- 167 *Varunasi* Benares
- 168 *Vartaghni* A river in the western India according to Rajaśekhara It may be identified with the river Vatrak a tributary of the Sabarmati The two rivers meet near Kara
- 169 *Valhika* The country between Bias and Sutlej, north of Kekaya (see Ramayana II 78) According to the Triṇḍaśca it is Trigarta Bahikas, Vahikas and Jartikas are identical with the people of this country According to the Mahabharata (Karṇa ch 44) Bahikas living in Balkh are foreigners who invaded into India They had Sakala or Sialkot as their capital which was to the west of the Ravi (see Cunninghams Notes p 686) Katyayana derived this word from बहिस् Bahikas were contemptuous in the public eye, and were compared to cows Cf बाहीको गौ ।
- 170 *Vahika* Same as Valhika
- 171 *Vitasta* The river Jhelum
- 172 *Vidarbha* In ancient days the country of Vidarbha comprised the whole of Berar, Khandesh and portions of the Nizam's territory and Central Provinces (see Kṛatīkāsika)
- 173 *Videla* Tirhut or Tirabhukti
- 174 *Vinasana* The spot where the Sarasvati disappears in the desert after taking a westerly course from the Thanesvar It may be located in Sirhind (Patiala state)

175. *Vindhya*... ...The Vindhya range or Vindhyadakṣiṇapāda or the Satpura hills between the Tāpī and Narmadā.
176. *Vipāsā*The Bias or Beas, a tributary of the Sutlej.
177. *Viśālā*The city of Ujjain, the capital of Avanti.
178. *Veṇā*A tributary of the river Kṛṣṇā (see *Varṇā*).
179. *Vaidiśa*Vidiśā. Bhilsa in Mālwa in the kingdom of Bhopal on the river Betwa or Vetravati 26 miles to the north-east of Bhopal. It was the capital of ancient Daśārṇa, and Agnimitra ruled in this city as a Viceroy of his father Puṣyamitra (see *Mālavikāgnimitra*).
180. *Vokkāṇa*... ...Rājaśekhara mentions this as one of the countries in North India. This country may be identified with Hiuen Tshang's O-po-kien which he places between Felana and Ghazni in Afghanistan. Cunningham is, however, inclined to identify O-po-kien of Hiuen Tshang with the name "Afghan" as the Chinese syllable 'kien' represents 'ghan'. The Indian pronunciation for 'ghan' is kkana and O-po or Ava may stand for Vo. Thus Vokkāṇa may be the same as the O-po-kien or Afghan. The country of Vokkāṇa may also represent the Wakhan Pamirs which lies beyond the Hindukush and the Badakshan.
181. *Saka*Sakasthan where the S'akas first settled after coming to India. S'ākala or Sialkot in the Lahore division, Punjab, may be identified with this S'aka of Rājaśekhara. S'ākala was first made the capital by Greek king Demetrius; Mihirakula, the Hun, also made S'ākala as his capital in 510 A. D. S'ākala was in ruins when Hiuen

Thsang was on his travels in India (c. 630 A. D.). It is probable that before his time several Hindu kings had attacked the S'akas and destroyed their capital at S'ākala.

182. *Satadru*... ...The river Sutlej.
183. *Sālmalidvīpa*...One of the seven Dvīpas constituting the world. This is said to be surrounded by the ocean of Surā. According to Mr. N. L. Dey this represents Chaldea in Mesopotamia.
184. *Siprā* '... ...A river on which Ujjayinī is situated.
185. *Suktimān* ...The portion of the Vindhya range which connects the Pāriyātra and the R̥kṣa-parvata. This is regarded as one of the Kulaparvatas of the Kumāridvīpa or India.
186. *Sūrasena* ...Mathura or Muttra was the capital of the kingdom of Sūrasenas. Rājasekhara includes Sūrasena among the countries in North India and mentions that king Kuvinda once ruled over Sūrasena.
187. *Sṛṅgavān* ...This is said to be the third mountain to the north of the Mahāmeru, which is situated in the middle of the Jambūdvīpa. It is regarded as the principal mountain of the continent Uttarakuruvarṣa.
188. *Soṇa*Rājasekhara mentions S'ōṇa as a *Nada* in the eastern India. This is the same Sone which meets the Ganges near Patna.
189. *Sṛīparvata* ...Rājasekhara locates this mountain in South India. S'riśila which is situated near Kurnool and at a distance of 50 miles from the Kṛṣṇā station of the G. I. P. Railway appears to be the same as S'ṛīparvata. It is a sacred spot and two temples, one dedicated to Mallīārjuna Mahādeva and the other to Bhramarāmbā Devī, are situated here,

190. *Svabhṛavati* ... A river in the western India. This may be identified with the river Sābarmatī in North Gujarat which flows into the gulf of Cambay.
191. *Svetagiri* ... This is said to be the second mountain to the north of the Mahāmeru which is situated in the middle of the Jambūdvīpa. It is regarded as the principal mountain of the continent known as Hiraṇmaya Varṣa.
192. *Sarasyū* ... A river in the United Provinces. The town of Ayodhyā is situated on the bank of this river and it meets the Ganges near Chāprā.
193. *Sarasvatī* ... Rājasekhara mentions two rivers of the same name Sarasvatī; one, he places in the northern India, while the other in the west. The first, in the north, is the river which flows alongside Thāneśvara and Prthūdaka and disappears into the sandy desert at Vinaśana. The second, in the west, may be identified with the river which flows by Pattan in the Baroda territory and into the little Rann of Cutch. The source of the latter seems to be the hills near Udaipur where the Dhebar lake is situated. (see Devasabhā).
194. *Sahruda* ... Rājasekhara includes this among the countries in North India. This may represent the western Afghanistan where the present Safadkoh and Sabzawar are situated.
195. *Sahya* ... The northern portion of the western Ghats situated between the river Kāverī in the south and the Godāvarī in the north.
196. *Sindhu* ... The river Indus. Rājasekhara locates this in North India.
197. *Sinhala* ... Ceylon. It is different from the Laṅkā. (see Laṅkā).

204. *Harivarsa* . This is the first Varṣa on the southern side of the Mahameru Nisadha is said to be the principal mountain of this Varṣa.
205. *Hastināpura* The capital of the Kurus, north-west of Delhi It was situated on the right bank of the Ganges at a distance of 22 miles north-west of Meerut.
206. *Hidimbā* .. . A river in the western India, according to Rājasekhara This river may be identified with Chambal or Carmanvatī which rises from the Vindhya, flows through the western India and meets with the Yamuna near the Dvācakra which is adjacent to Etawah This Dvācakra, it may be remembered, is situated near Hidimbavāna according to the Mahābhārata Since, this river flows through the Hidimbā forest, it is not unnatural that it should be called by the name of Hidimbā The river Himāmbā may also be identified, as an alternative measure, with the river Gambhīrī which is a tributary of the river Sīpra in Central India
207. *Himavan* .. The Himalayan range which is the principal mountain of the Bhāratavarṣa
208. *Himalaya* . Same as Himavan
209. *Hiranmayārsa* This is one of the seven Varṣas constituting the Jambudvīpa or Asia It is the second Varṣa on the northern side to the Mahameru The Sveta range forms the principal mountain of this Varṣa
210. *Huna* . One of the countries in North India While describing the *Digvijaya* of Rāghu, Kālidāsa mentions the country of the Hūnas in the northern direction and adds that it can be reached from Persia by crossing the river Vahṣu (sic Sindhū) The country of the Hūnas, under the circumstances, may be identified with the country between the modern Wāsh and

Akṣu, the two tributaries of the Oxus. This identification becomes all the more certain when we consider that Kālidāsa places the Kāmbojas in the widely distributed mountainous parts situated between the Hūṇa country and the Himālayas. The country near Sākala or Sialkot in the Punjab or Malwa cannot, however, represent the Hūṇa country of Rājasekhara because these places are mentioned by him with different names. These places, moreover, were acquired by the Hūṇa kings Toramāna and Mihirakula after they had invaded India, and thus cannot represent their original home or even earlier settlements.

211. *Hūhuka* ... One of the countries in the northern India. It may be identified with the northern Kashmir. Hiuen Tshang while entering the valley of Kashmir from the west, reached a city which he calls Hu-se-kia-lo or Huṣkara. In the Rājataranṅinī Huṣkapura is said to be near Varāha or Vārāhamūla. Huṣkara or Uska still exists as a village on the left or eastern bank of the Behat. The country surrounding Huṣkapura or Uska may represent the Hūhuka of Rājasekhara, and presumably, this may represent the country of Kashmir which is otherwise omitted in the list of Yvoflu Indian countries given by Rājasekhara on page 94.
212. *Hemakūṣa* ... This is a Varṣa Parvata, being the second from the Mahāmeru on the southern side. This is the principal mountain range of the Kimpuruṣavarṣa, and is situated on the northern side of the Himavān and the Bhāratavarṣa. (see Kimpuruṣavarṣa).
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